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ABSTRACT

The manual is designed to be used in workshops to train English-as-a-Second-Language (ESL) teachers and contains a series of exercises for teaching oral skills from dialogues to pronunciation, with some practice in listening comprehension included. An introductory section contains notes to workshop participants and facilitators. The exercises are then presented in four sections: dialogues; role play; oral exercises; and pronunciation. Each section contains a brief introduction in the use of the exercises, and for each exercise, both classroom and workshop procedures. (Contains 16 references.) (MSE)

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FROM PRACTICE TO PERFORMANCE • FROM PRACTICE TO PERFORMANCE • FROM PRACTICE TO PERFORMANCE • FROM PRACTICE TO PERFORMANCE •

from

Practice *to* Performance

a manual for teacher training workshop activities

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FROM PRACTICE TO PERFORMANCE • FROM PRACTICE TO PERFORMANCE • FROM PRACTICE TO PERFORMANCE • FROM PRACTICE TO PERFORMANCE •

RICHARD A. MURPHY

from Practice *to* Performance

A Manual *of* Teacher Training Workshop Activities

VOLUME ONE

English Language Programs Division • United States Information Agency

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PROFESSIONALS OFTEN BECOME PREOCCUPIED WITH THE CONCERNS of their own specialty without realizing that certain issues they confront may extend to other disciplines. EFL instructors are a case in point. In recent years the EFL/ESL field has seen a proliferation of methodologies and approaches which has left many English teachers around the world confused if not intimidated. The task of finding one's way through the pedagogical maze becomes somewhat easier if EFL teaching is viewed against the background of theories and methods of analysis which have developed in the closely related area of linguistics.

The latter half of the twentieth century has seen the growth in the United States of two competing approaches to the analysis of language: structural linguistics and transformational-generative grammar. American structuralism is a method of analyzing human speech from an exclusively empirical base, concentrating on the identification and classification of forms within the phonological and grammatical systems of languages. The structuralists, committed to the premise that first languages are acquired and second languages learned through habit formation, developed a foreign language pedagogy that stressed the repetition of basic structures provided by a teacher as a model and intense practicing of language patterns until they became an inseparable part of the learner's behavior. This type of teaching came to be known as the audio-lingual approach.

In the 1960s the empirical basis of the structuralists was challenged by Noam Chomsky and the transformationalists, who shifted the focus of linguistic investigation away from the forms or products of speech to the question of how human beings produce these forms to express meaning. The theoretical foundation of the transformationalists was rationalistic, stressing the role of cognition in the development and production of utterances. Above all, they rejected the structuralist notion that competence in a given language was the direct result of habit formation. Language is species specific to human beings, and every mentally healthy infant has the capacity for speech, which is activated in the early years of childhood. Actual attempts to communicate in a meaningful way were seen as the major factor in developing fluency.

This shift in linguistics was reflected in professional attitudes towards second language learning from the early 1970s. The audio-lingual approach, which relied heavily on pattern practice as the chief means of attaining control over the structures of the target language, had been called into question.

During this period of flux, various methods and techniques came under consideration, many of which are still practiced today. The Silent Way, Community Language Learning, and Suggestopedia are only three of the more well-known examples. Within the mainstream of EFL teaching, however, the search for a new pedagogy led to a concentration on communication as a goal, aided by a syllabus that was structured according to the needs of speakers in definable situations. Terms came into use, such as *functional-notional*, referring to the many specific purposes for which language is used, and *communicative competence*, indicating a proficiency that includes sociolinguistic parameters, such as appropriateness.

EFL teaching in the U.S. came of age in the late 1980s with the emergence of a new eclecticism, which was, in turn, signaled by three developments in the field: a renewed interest in traditional categories such as grammar and vocabulary, an emphasis on content based instruction, and a broader view of what constitutes a trained EFL teacher.

The reappearance of traditional categories under such headings as "how to teach grammar or vocabulary communicatively" was a correction to a perceived overemphasis on function and indicated a refocussing of interactive techniques on formal language structures. Content based instruction reflected a desire to go beyond language to the message as the goal of language learning, where language was seen as a tool for attaining knowledge rather than as an end in itself. And finally, the word "education" began to replace "training" in describing pedagogical programs for future teachers. Flexibility and adaptability rather than adherence to a single approach became the goal of training programs, with the well educated EFL teacher commanding a full inventory of methods and techniques. The educated teacher is one who can make on-the-spot decisions and draw upon experience and knowledge in responding to particular problems or situations as they arise in the language classroom.

This manual is essentially eclectic, utilizing many types of exercises, from audio-lingual to communicative, arranged on a simple scale from simple to complex. This eclecticism is based upon the conviction that a broad repertory of techniques will go far in providing the teacher with self-confidence in responding to learners' needs. It is hoped that the chapters that follow will not only provide teachers with sample exercises for use in the classroom but encourage them to develop their own inventory of activities. The self assurance that comes from having access to one's own materials will make teachers' work enjoyable as well as effective.

TO THE WORKSHOP PARTICIPANTS

FROM PRACTICE TO PERFORMANCE IS DIVIDED INTO TWO VOLUMES. THE FIRST VOLUME COVERS THE TEACHING of oral skills from dialogues to pronunciation, with some practice in listening comprehension included in the chapter on oral exercises. The second concentrates on reading and writing, followed by a short survey of evaluation instruments.

Throughout the manual timings are given for workshop procedures. These are meant to be guidelines and workshop participants and facilitators should feel free to modify them according to their needs.

WHEN YOU USE THIS MANUAL, YOU WILL HAVE TO PLAY A TRIPLE ROLE.

1 First, in order to illustrate the exercises that are presented and to appreciate their effect on a class, it is necessary for you to place yourselves in the position of learners. The steps that you must follow are listed under **CLASSROOM PROCEDURES** within each chapter. Either the workshop facilitator or one of your fellow teacher trainees will lead you through each exercise as if you were part of an EFL class.

2 Second, as participants in group activities, you will be asked to cooperate with your colleagues in preparing classroom activities similar to the models you have worked through. Specific directions are given under **WORKSHOP PROCEDURES**. Critical appraisal and creativity will be utilized in this phase of the workshop.

3 Third, from time to time, your talents as a classroom teacher will be called into play as you present the exercises developed by your group to the entire class.

It is essential that, as teachers, you maintain a critical attitude toward the material presented. Each exercise is intended as a model, which may be accepted, rejected, or modified to suit a particular pedagogical situation. A workshop is a means of bringing professionals together for the purpose of refining their skills as well as sharing their experiences. Your contributions can only make the workshop more rewarding for all participants.

TO THE WORKSHOP FACILITATOR

EACH CHAPTER OR SECTION OF THIS MANUAL CONTAINS A SERIES OF CLASSROOM ACTIVITIES WHICH FOLLOW a developmental pattern, from those that are strictly controlled to those which involve the students in more spontaneous communication. This development, in turn, generally corresponds to the normal progression from beginning to advanced proficiency levels.

Throughout the book you will see exercises and suggestions that are based upon various theories and approaches. This reflects not only the eclecticism of the day but also the new view of teachers as learner-oriented whose task it is to draw the best techniques from many methodologies in order to provide the best possible learning opportunities.

The workshop facilitator should follow the **WORKSHOP PROCEDURES** as closely as possible, since each step was constructed with a specific goal in mind. The four items below correspond to the four steps that are generally used throughout the text.

1. **Teachers in the Role of Students** • Teachers assume the role of students so that they may learn to appreciate what it means to be on the receiving end of classroom activities.
2. **Teachers in Group Work** • Teachers gain on-the-spot experience in writing exercises and profit from the exchange of ideas possible in a group situation.
3. **Teachers' Presentations** • Teachers offer the product of their group work to the scrutiny of their peers by presenting their material to a simulated class.
4. **Critical Appraisal** • Workshop participants, including the facilitator, evaluate exercises and presentations through discussion work. This gives them the opportunity to assess their own professional goals and accomplishments.

IN WORKING THROUGH THE MATERIAL WITH THE TEACHERS, THE WORKSHOP FACILITATOR SHOULD ADHERE TO THE FOLLOWING PROCEDURAL POINTS.

1. Each teacher participating in the workshops should have a copy of this training manual. To focus the attention of the class as a whole more directly on certain exercises, the workshop facilitator can present them through an OHP.
2. Exercises should be completed in the order presented. If, for any reason, omissions must be made, then the original progressive sequence should be maintained.
3. Within these limitations the facilitator should maintain variety and flexibility. Although definite periods of time have been suggested for workshop activities, these are not meant to be inflexible. Should time constraints become a factor, remember that a limited number of exercises done well will be more effective than every exercise done superficially.
4. Selected groups or selected individuals within groups should be called upon for presentations before the class. The composition of the work groups should be altered periodically.
5. The facilitator should periodically check to see how well the teachers have grasped the principles and techniques presented in each section. Informal quiz sessions may be conducted for this purpose.

NOTE: *Certain exercises in Chapter II and Chapter III require specific solutions or answers that may not be readily apparent to the participants or workshop facilitator. The answers are provided at the end of the two chapters and are so indicated in the exercises.*

from Practice *to* Performance

DIALOGUES

DIALOGUES ARE INTENDED TO BE A REPRESENTATION OF ACTUAL SPEECH encounters in the real world. Ideally they are an effective means of practicing the normal give-and-take of everyday conversation. However, two basic points must be made at the outset of any dialogue work.

First, neither resourceful teachers nor imaginative students can completely neutralize the artificiality of the classroom situation. At the very best, dialogues remain only approximations of the real world. Students do not have the opportunity to use the target language as a natural language until they leave the protective walls of the classroom and are forced to communicate with native speakers in uncontrived circumstances.

Second, dialogues have been used in a wide variety of ways by EFL/ESL teachers. The most rigid approach is to be found in earlier audio-lingual texts, where a complete conversation is usually presented for drilling, memorization, and eventual recitation in class. This type of activity requires learners to commit entire segments of speech to memory in the hope of instilling in them an immediate feeling of accomplishment.

The broader view of language learning which succeeded audio-lingualism allows for more input by the student. No longer is a finished piece of conversation presented for oral practice and memorization. Rather than simply memorizing, learners use their knowledge and imagination in the process of constructing dialogues. They are also encouraged to concentrate on the meaning of the message that they were conveying rather than the form. This is directly in line with the recognition of linguistic creativity mentioned in the *Introduction* to this handbook.

The dialogue exercises presented here follow a scale from rigidly manipulative to relatively creative. Each stage in this development is explained as it appears, and the whole sequence is constructed on the premise that the learners' eventual goal should be the spontaneous production of meaningful speech. Proceeding within a framework that can never be totally uncontrived, the exercises, nevertheless, move from a state of complete artificiality in the direction of natural discourse.

This graduated approach is meant to provide teachers with a substantial inventory of dialogue types, which they may use for purposes of comparison, if not for actual employment in the classroom. Any exercises which teachers feel would be ineffectual or inappropriate to their particular teaching situation may be avoided in favor of those with more promise and appeal. The overriding principle in the use of dialogues as in the use of any pedagogical device should be to awaken in the learners a genuine desire to communicate in the target language with real people about real things that are relevant to them in their lives.

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I. COMPLETE CONTROL

THE TWO DIALOGUES BELOW ARE TYPICAL FOR AN AUDIO-LINGUAL BASED COURSE. THEY ARE TO BE RECITED and or memorized exactly as presented. Proponents of this type of strictly controlled dialogue work often cite the psychological advantage they see in having students commit a piece of the target language to memory as soon as they begin their study. Teachers who wish to bypass these activities should proceed directly to Section II: **COMPOSITION THROUGH SELECTION**.

CLASSROOM PROCEDURES

1. **CHORAL REPETITION**
   Repeat the dialogue in unison, sentence by sentence or phrase by phrase, following the teacher as a model.

2. **INDIVIDUAL REPETITION**
   Repeat the dialogues, again sentence by sentence or phrase by phrase, following the teacher as a model.

3. **INDIVIDUAL PRACTICE**
   Practice the dialogue, preferably in pairs, without the teacher as a model. In a strict application of the audio-lingual method, the teacher is prepared to correct any and all mistakes made by the students.

4. **MEMORIZATION**
   Memorize the dialogue for recitation.

A. SITUATIONAL: *Ann and Mary meet one morning on the way to school.*

ANN: Good Morning, Mary.

MARY: Hi, Ann. How are you?

ANN: O.K., but I have a bad cough.

MARY: Yes, you do sound a bit different today.

ANN: Well, it isn't very serious.

MARY: I hope not. I want you to come to my birthday party next Sunday.

ANN: Oh, I'll be fine in a few days. Thanks for the invitation.

B. FUNCTIONAL

Function: *inviting*
Topic: *invitation to dinner*
Setting: *office*
Persons: *man and woman*
Mode: *formal*

FRANK: Excuse me, Alicia. Are you going to be busy this evening?

ALICIA: No, I don't believe so.

FRANK: I was wondering if you would like to have dinner with me.

ALICIA: That's very nice of you. What would be a convenient time?

FRANK: Would seven o'clock be all right?

ALICIA: That would be fine. I'll be looking forward to it.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **10** *mins.* **1** group
1 *hr.* **40** *mins.* **4** groups

1. Either the workshop facilitator or a teacher presents a dialogue exercise to the entire training class, following the directions given in CLASSROOM PROCEDURES.
   TOTAL TIME REQUIRED: **20** *mins.* (**10** *mins.* each exercise)

2. The teachers, working in small groups, construct similar exercises, using those presented here as a model.
   TOTAL TIME REQUIRED: **30** *mins.* (**15** *mins.* each exercise)

3. One teacher from each working group presents the group's dialogue to the entire class as a complete lesson following the instructions given in CLASSROOM PROCEDURES.
   TOTAL TIME REQUIRED: **10** *mins.* **1** group
   40 *mins.* **4** groups

4. The entire training class discusses changes or improvements that may be called for in the exercises, as well as their application in the EFL classroom.
   TOTAL TIME REQUIRED: **10** *minutes*

II. COMPOSITION THROUGH SELECTION

STUDENTS COMPOSE DIALOGUES FROM MATERIAL PROVIDED. THIS REPRESENTS THE FIRST SMALL STEP IN THE CREATIVE PROCESS.

A. SELECTION OF ALTERNATIVES

CLASSROOM PROCEDURES

1. There are two dialogues concealed in the sentences below. Each of the conversation partners has two possible utterances at each step in the conversation. Construct two acceptable dialogues from this material by choosing the correct alternative at each step.
2. After you have completed the dialogues, they will be checked by the instructor.
3. After any necessary corrections have been made in the dialogues, practice them with another student for a few minutes.

DIALOGUE 1: MEETING ON CAMPUS

BILL: Hi, Mary. How are you?

OR

Excuse me, Mary. Is this your book?

MARY: Let me see. No, I don't think so.

OR

Fine, Bill. And you?

BILL: I'll check with Bob.

OR

O.K. I have to rush.

MARY: Why? What's up?

OR

That's a good idea. Where is he, anyway?

BILL: I'm late for class.

OR

I'm not sure. I'll look in the cafeteria.

MARY: Good idea. I'm going that way, too. I'll walk with you.

OR

I see. Then go ahead. I'll see you later.

BILL: Don't you have a class now?

OR

See you after lunch.

MARY: O.K. Outside the cafeteria.

OR

No, not until this afternoon.

DIALOGUE 2: EATING OUT

TOM: Good Evening. What would you recommend for dinner?

WAITER: Sure, what do you want on it?

OR

Hi. Can I have a hamburger, please?

The fish is excellent. It's flounder, and it's very fresh.

TOM: That sounds good. I'll take it.

WAITER: Would you like a vegetable also? We have carrots and spinach.

OR

Some ketchup and a pickle, please.

O.K. Do you want anything to drink?

TOM: Fine. I'll have that.

WAITER: That'll be two-fifty.

OR

No. That'll be all.

Good. I'll have everything for you in a few minutes.

DIALOGUE 3: DISCUSSING A PAST EVENT

FRED: That was a terrible fire, wasn't it?

ALICE: No. Why?

OR

Alice, did you see Bob at the party yesterday?

Yes, I heard the sirens on my way home from school.

FRED: Were many people hurt?

ALICE: There were so many people there, it's not surprising that we missed him.

OR

I didn't either. I was wondering if he came.

A policeman told me that three people were injured, but not seriously.

FRED: Oh, I'm glad. It could have been much worse.

ALICE: I know. The firemen worked very hard, and the ambulances came very quickly.

OR

I know. I didn't recognize half of the guests. But I had a good time.

I did, too. I really enjoyed the music.

FRED: Was it an accident?

ALICE: I think they will. We all need to relax from time to time

OR

Well, I hope they have another one soon.

I think so. The police said they didn't see anything suspicious.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **50** *mins.* **1** group
2 *hrs.* **20** *mins.* **4** groups

1. Either the workshop facilitator or a teacher presents each of the three dialogue exercises to the entire training class, following the directions given in CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **30** *mins.* (**10** *mins.* each exercise)

2. The teachers, working in small groups, construct similar exercises, using those presented here as a model.

   NOTE: *The easiest way for them to do this is to compose two separate dialogues and combine them, varying the normal conversational sequence.*

   TOTAL TIME REQUIRED: **60** *mins.* (**20** *mins.* each exercise)

3. One teacher from each working group presents one of the group's dialogues to the entire class as a complete lesson following the directions given in CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **10** *mins.* **1** group
   40 *mins.* **4** groups

4. The entire training class discusses changes or improvements that may be called for in the exercises, as well as their application in the EFL classroom.

   TOTAL TIME REQUIRED: **10** *minutes*

B. SELECTION FROM A LIST

CLASSROOM PROCEDURES

1. In each of the exercises below there are dialogues hidden in a list of conversational utterances, which have been scrambled. From the list in each exercise construct a dialogue or dialogues as instructed in the directions.
2. After you have completed the exercise, it will be checked by the instructor and the class.
3. After any corrections have been made in the dialogue, practice it for a few minutes with another student.

EXERCISE 1. *There is one dialogue hidden in the six sentences below. Each partner has three utterances.*

She has a cold and a slight fever.
I'm fine. And you?
I'm sorry what's wrong with her.
O.K. But my sister is not feeling well.
Hello Bill. How are you?
That's too bad. I hope she's feeling better soon.

EXERCISE 2. *There is one dialogue hidden in the eight sentences below. Each partner has four utterances.*

Let me see. I'm free Thursday afternoon at 2:00 P.M. Will that be all right?
Hello, Mr. Olsen. My name is Henry Johnson.
Don't mention it. I just hope I can be of some help.
O.K. Thursday at two. And thank you very much.
Yes, sir. I wanted to ask you when it would be possible to discuss my application for the position you advertised.
Good. Then let's plan on that.
How do you do, Mr. Johnson. My secretary said you wanted to see me.
Oh. That will be fine, sir.

EXERCISE 3. *There is one dialogue hidden in the eight sentences below. Each partner has four utterances.*

How long do you plan to stay?
I'm sure we will. Let me give you my phone number.
Oh, Bob, is it really you?
Just last night. I flew in from Chicago.
Hi, Mary. What a surprise! I didn't expect to see you here.
Not more than a couple of weeks.
When did you arrive in New York?
I hope we have a chance to get together.

EXERCISE 4. *There is one dialogue hidden in the eight sentences below. Each partner has four utterances.*

Not really. But I didn't study for it.
If there is a next time.
I don't want to talk about it.
How was the test, Jack?
Oh. Don't worry. Better luck next time!
Do you think that you failed?
Why not? Was it difficult?
Well, I don't see how I could have passed.

EXERCISE 5. *There are two separate dialogues hidden in the twelve sentences below. Each partner has three utterances in each dialogue.*

Do you know how long it is open?
I'm sure you will get it back. If I see her I'll tell her that you are looking for her.
Harry, have you seen Betty recently?
Jack, can you tell me where the supermarket is?
Why does she have that?
Great. I need to do some shopping.
I lent it to her last week. She lost hers.
Sure, Bob. It's two blocks down this street on the left.
You better hurry. It's eight o'clock already.
I really have to talk to her. She has my exam schedule.
I think it closes at 9 P.M. on Fridays.
Yes. She was in the library about an hour ago.

EXERCISE 6. *There are two separate dialogues hidden in the sixteen sentences below. Each partner has four utterances in each dialogue.*

Do you know where it leaves from?
Good Evening. Are you serving dinner now?
I think over there. Gate number seven.
Yes, Sir. Just one person?
Excuse me. Is this the bus to New York City?
Of course. Please follow me.
Yes. I'm alone.
When can I get the next one?
No. This one goes to Boston. Your bus left already.
You're welcome, sir. I hope you enjoy your meal.
In about forty minutes.
Thank you. This is a nice quiet table.
Do I buy a ticket on the bus?
Non-smoking, please. If possible, over near the window.
No. You have to go to the ticket counter in the terminal.
Would you like the smoking or non-smoking section?

EXERCISE 7. *There are two separate dialogues hidden in the sixteen sentences below. Each partner has four utterances in each dialogue.*

Do you have any with a wide collar?
I was looking for something "sporty" to wear at work.
Over here, next to the ties.
Excuse me. Do you have summer dresses on sale?
Yes. I think we have something in that size. Here's a cotton shirt in pink.
Over here on the left.
Let me look. What neck size do you have?
Yes. We do. We have a special on short sleeve dresses this week.
How about this one in green?
Why don't you try it on and see?
Excuse me. Where are your men's shirts?
Yes, I do. With a wide collar., just as you wanted.
O.K. Where are the fitting rooms?
Fifteen. And I wear a thirty-two sleeve.
Yes. I like the color. I'm not sure about the size, though.
I would prefer white, if you have it.

EXERCISE 8. *There are two separate dialogues hidden in the sixteen sentences below. Each partner has four utterances in each dialogue.*

No, I don't think so. Why?
Where are you running to, Nancy?
Nothing much. By the way, are you busy this evening?
Can you stop a minute? I want to ask you something.
See you then.
Good Morning, Fran. How are you?
But it's important. It can't wait.
That's all right with me. I'll be looking forward to it.
Well, I thought you would like to join me for dinner.
Oh, I'm late for class.
Fine. What's new?
O.K. That'll be fine. In an hour.
I'd love to. What time shall we meet?
I said I'm sorry. Meet me in the cafeteria in an hour. O.K.?
Is 6:30 O.K.?
I'm sorry. I can't.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **2** *hrs.* **5** *mins.* **1** group
2 *hrs.* **35** *mins.* **4** groups

1. The teachers, working in groups, complete the above following the directions given in CLASSROOM PROCEDURES.

TOTAL TIME REQUIRED: **60** *mins.* (**5** *mins.* each exercise **1-4**)
(**10** *mins.* each exercise **5-8**)

2. The teachers, again working in small groups, construct three similar exercises, using those presented here as models.

NOTE: *The most efficient way to construct an exercise of this type is to write out several short dialogues and then scramble them.*

TOTAL TIME REQUIRED: **45** *mins.* (**15** *mins.* each exercise)

3. One teacher from each group presents one of the group's exercises to the entire class, following the directions given in CLASSROOM PROCEDURES.

TOTAL TIME REQUIRED: **10** *mins.* **1** group
40 *mins.* **4** groups

4. Discuss any changes or improvements, as well as classroom applications.

TOTAL TIME REQUIRED: **10** *minutes*

III. COMPOSITION FROM KEY WORDS

STUDENTS CONSTRUCT A DIALOGUE USING SUGGESTED WORDS THAT ARE PROVIDED TO THEM. THIS IS THE FIRST exercise that asks students to supply new material. Dialogue structuring of this type involves selecting correct forms and proper syntactic sequences. It is a test of the students' knowledge of grammatical rules as well as practice in the composition of meaningful utterances. The presentation here follows the model of Sections I & II above.

CLASSROOM PROCEDURES

1. Construct an acceptable dialogue from the key words provided below, working from sentence to sentence.
2. Supply any and all forms necessary to make the sentences grammatically and meaningfully correct.
3. If you feel that it is necessary, you may include other key words as you proceed.
4. After you have completed the dialogue, practice it for a few minutes with another student.

NOTE: *One student's final version may differ from that of another student.*

EXERCISE 1. Asking Directions on the Street

PAUL: / drug store / looking / excuse me /

MAN: / three blocks / small / here / drug store / here/

PAUL: / how / here / there / get / I /

MAN: / then / one block / two blocks / go / turn /
/ straight ahead / left / go / for / further /

PAUL: / open / you / still / it / know /

MAN: / ten o'clock / close / doesn't / before /

EXERCISE 2. Asking Directions in a Building

MARK: / Pamela Roberts / appointment / excuse me / I /

RECEPTIONIST: / 952 / she / room /

MARK: / me / how / could / there / tell / get / I / you /

RECEPTIONIST: / elevator / sure / ninth floor / take /
/ to / on the right / office / first /

MARK: / elevator / where /

RECEPTIONIST: / hall / on the left / down /

EXERCISE 3. An Introduction in Ann's House *(Carlos is a student from Ecuador)*

FRED: / Ann / friend / this / Mexico /

CARLOS: / Good afternoon / hear / you / a lot / I /

ANN: / feel / I hope / here / at home /

CARLOS: / brother / where / thank you / your / Jim /

ANN: / yet / not / work / home /

FRED: / expect / when / him / you /

ANN: / home / think / late / five o'clock / a bit /

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **40** *mins.* **1** group
2 *hrs.* **25** *mins.* **4** groups

1. The teachers, working in groups, complete the three exercises above following the directions given in CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **30** *mins.* (**10** *mins.* each exercise)

2. The teachers, again working in small groups, construct three similar exercises, using those presented here as models.

   TOTAL TIME REQUIRED: **45** *mins.* (**15** *mins.* each exercise)

3. One teacher from each group presents one of the group's exercises to the entire class, following the directions given in CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **15** *mins.* **1** group
   60 *mins.* **4** groups

4. Discuss any changes or improvements, as well as classroom applications.

   TOTAL TIME REQUIRED: **10** *minutes*

IV. DIALOGUE COMPLETION

STUDENTS COMPLETE A DIALOGUE THAT HAS BEEN PARTIALLY GIVEN TO THEM. THEY MAY COMPLETE IT IN ANY ACCEPTABLE WAY.

Dialogue completion exercises represent a further shift in student participation. As learners, they are no longer requested merely to manipulate or modify material that has been provided, but are asked to compose new and complete sentences, relying solely upon their command of the language. Those portions of the dialogue which have been provided, while controlling the students' contribution to a certain extent, are also meant to serve as guidelines and inducements for them to work creatively with the language.

CLASSROOM PROCEDURES

1. Complete the four dialogues below according to the directions given.
2. The completed dialogues will be checked in class for acceptability.
3. After all corrections have been made, practice your dialogue with another student.

A. ONE-SIDED DIALOGUES

Only one person's part of a dialogue is provided. The students supply the other. Exercises of this type may be completed in any meaningful manner, without restrictions, as in the first and second examples below. Or they may be completed according to specific directions which place the dialogue within a situational frame. The third and fourth exercises below are examples of the latter type, and each may be completed in two different ways, according to the conditions which are specified.

1. NO SITUATIONAL LIMITATIONS

BETTY: Hi, Jim. How are you?

JIM: _____

BETTY: O.K. Have you seen Alice around?

JIM: _____

BETTY: I need to give her book back to her.

JIM: _____

2. NO SITUATIONAL LIMITATIONS

CATHY: Oh. Good morning, Bill. I just heard the news.

BILL: _____

CATHY: Do you think it will get worse?

BILL: _____

CATHY: I hope everything is all right at home.

BILL: _____

CATHY: Just tell them to call me if they need help.

3. SOME SITUATIONAL LIMITATIONS

Fill in the blank spaces below as if:

1. Helen and John are leaving for the theater and Helen has misplaced the tickets.
2. Helen has lost her house keys, and John wants to help her find them.

JOHN: Helen, what's wrong? You look upset.

HELEN: _____

JOHN: Maybe I can help. Tell me where you saw them last.

HELEN: _____

JOHN: Let me check a few places.

HELEN: _____

JOHN: Here they are. I thought so.

HELEN: _____

4. SOME SITUATIONAL LIMITATIONS

Fill in the blank spaces below as if:

1. Cathy and Joe are in a restaurant. Joe keeps tapping his glass to get the waiter's attention.
2. Cathy and Joe are driving down the street. Joe keeps waving to people he passes, whether he knows them or not.

CATHY: Don't people mind when you do that?

JOE: _____

CATHY: But it seems like it would really bother them.

JOE: _____

CATHY: Why don't you try to stop it?

JOE: _____

CATHY: Well, if you think so, I guess it's all right.

JOE: _____

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **50** *mins.* **1** group
2 *hrs.* **20** *mins.* **4** groups

1. The teachers, working in groups, complete the four exercises above following the directions given in CLASSROOM PROCEDURES.

TOTAL TIME REQUIRED: **30** *mins.* (**10** *mins.* Exercise 1 and 2)
(**20** *mins.* Exercise 3 and 4)

2. The teachers, again working in small groups, construct four similar exercises, using those presented here as models.

TOTAL TIME REQUIRED: **60** *mins.* (**15** *mins.* each exercise)

3. One teacher from each group presents one of the group's exercises to the entire class, following the directions given in CLASSROOM PROCEDURES.

TOTAL TIME REQUIRED: **10** *mins.* **1** group
40 *mins.* **4** groups

4. Discuss any changes or improvements, as well as classroom applications.

TOTAL TIME REQUIRED: **10** *minutes*

B. DIALOGUES WITH MISSING SECTIONS

Dialogues are presented to the students with a stretch of continuous conversation omitted. The primary task is to fill in the blanks with grammatically correct sentences that are appropriate to those portions of the dialogues already given. Once again, students are required to use their creativity, imagination and command of the language in completing these exercises.

1. THE BEGINNING AND ENDING ARE PROVIDED

CLASSROOM PROCEDURES

1. Working in a small group, construct the central section of the three dialogues below, following from the initial and final sentences, which have been provided.
2. Check the completed dialogues in your group for acceptability.
3. After all corrections have been made, practice your dialogue with another student.

EXERCISE A.

ANN: Hi, Fred. How are you?
FRED: Hello, Ann. I didn't expect to see you here.
ANN: Well, after last night I just had to come.
FRED: Why?

ANN: _____

FRED: _____

ANN: _____

FRED: _____

ANN: I just hope I don't have to go through that again.
FRED: Oh. You shouldn't worry about it so much.

EXERCISE B.

PATRICIA: Good Morning, Bob.
BOB: Hi, Pat. Where are you going so early?

PATRICIA: _____

BOB: _____

PATRICIA: _____

BOB: _____

PATRICIA: I'll give you the details when I get back.
BOB: Great! I can hardly wait!

EXERCISE C. *(Sasha is a student from Russia.)*

FRED: Excuse me, Sasha. Can I ask you a question?
SASHA: Of course, Fred. What is it?

FRED: _____

SASHA: _____

FRED: _____

SASHA: _____

FRED: Thanks, Sasha. I didn't know it was so easy.
SASHA: I didn't think so either until I tried it.

2. THE BEGINNING IS PROVIDED

CLASSROOM PROCEDURES

1. Working in a small group, complete the three dialogues below, following from the initial sentences which have been provided.
2. Check the completed dialogues in your group for acceptability.
3. After all corrections have been made, practice your dialogue with another student.

EXERCISE A.

PROF. LEE: Phyllis, could I have a word with you about your exam?
PHYLLIS: Sure, Dr. Lee. Let me get it out of my bag.

PROF. LEE: _____

PHYLLIS: _____ 30

PROF. LEE: _____

PHYLLIS: _____

PROF. LEE: _____

PHYLLIS: _____

EXERCISE B.

ALAN: Do you know what happened at the meeting yesterday?
GENE: No. What?

ALAN: _____

GENE: _____

ALAN: _____

GENE: _____

ALAN: _____

GENE: _____

EXERCISE C.

ANN: Hi, Fred. Have you seen Carlos?
FRED: Oh. Hi, Ann. Yes, he really looks terrible.

ANN: _____

FRED: _____

ANN: _____

FRED: _____

ANN: _____

FRED: _____

ANN: _____

3. THE ENDING IS PROVIDED.

CLASSROOM PROCEDURES

1. Working in a small group, construct the first portion of the three dialogues below so that it leads into the final sentences, which have been provided.
2. Check the completed dialogues in your group for acceptability.
3. After all corrections have been made, practice your dialogue with another student.

EXERCISE A.

BETTY: _____

LOUISE: _____

BETTY: _____

LOUISE: _____

BETTY: _____

LOUISE: _____

BETTY: That must have been fun.

LOUISE: It sure was!

EXERCISE B. *(Dino is a student from Italy)*

PAUL: _____

DINO: _____

PAUL: _____

DINO: _____

PAUL: _____

DINO: _____

PAUL: Did he find his way home?
DINO: He did. But it took him three hours.

EXERCISE C.

ANN: _____

FRED: _____

ANN: _____

FRED: _____

ANN: _____

FRED: _____

ANN: You just don't take me seriously.
FRED: I'm sorry. But I can't, when you tell me something like that.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **2** *hrs.* **20** *mins.* **1** group
2 *hrs.* **50** *mins.* **4** groups

1. The teachers, working in groups, complete the nine exercises above, following the directions given in CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **90** *mins.* (**10** *mins.* each exercise)

2. The teachers, again working in small groups, construct **three** exercises, one for each of the types represented above under **B. DIALOGUES WITH MISSING SECTIONS.** Use the dialogues presented here as models.

   TOTAL TIME REQUIRED: **30** *mins.* (**10** *mins.* each exercise)

3. One teacher from each group presents one of the group's exercises to the entire class, following the directions given in CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **10** *mins.* **1** group
   40 *mins.* **4** groups

4. Discuss any changes or improvements, as well as classroom applications.

   TOTAL TIME REQUIRED: **10** *minutes*

V. GUIDED DIALOGUES

IN THESE EXERCISES THE STUDENTS ARE PRESENTED WITH DIRECTIONS FOR CONSTRUCTING DIALOGUES.

This type of exercise represents a step beyond dialogue completion, since the students no longer have actual segments of speech to build upon. They must draw from their own knowledge of the language to compose acceptable, natural conversations.

Within this exercise frame varying degrees of guidance are provided that place different demands on the students. These range from detailed to increasingly generalized directions.

DETAILED DIRECTIONS

These directions may be given either orally or in writing. They make the least demands on the students and provide them with portions of speech for possible use in their dialogues.

CLASSROOM PROCEDURES

1. Working in a small group, complete the four dialogues below, following the directions given for each.
2. In your group check the completed dialogues for acceptability.
3. After all corrections have been made, practice your dialogue with another student.

EXERCISE 1.
Ron and Janet are leaving the exam room. Janet is worried because she thinks she has failed. Ron tells her not to worry, because there will be two more exams in the course. Janet feels better.

EXERCISE 2.
Pablo and Jean are having coffee together. Pablo is telling Jean how homesick he is for Spain. Jean says that she understands, since she spent a year as a student in Europe. He agrees to try to forget his loneliness and asks Jean to go to the movies with him.

EXERCISE 3.
Bill meets his friend, Alice, on the way home from work. She can't stop to chat, and Bill asks her why she is in such a hurry. She explains that she is going to pick up her brother, Fred, from the airport. He is arriving in one hour from San Francisco. Bill asks Alice to bring her brother along to a party that he is giving on Saturday night. Alice is delighted and says that she will also bring some refreshments.

EXERCISE 4.
Cathy and Larry are having lunch together in the campus cafeteria. Larry explains that he won't be able to go to the Dean's reception that evening, because he has to work in the library. Cathy says that she understands, but that he should try to find someone to take his place, since it is an official university reception for the honor society. Larry promises to try, but he doubts that he will be able to find a substitute.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **35** *mins.* **1** group
2 *hrs.* **20** *mins.* **4** groups

1. The teachers, working in groups, complete the four exercises above, following the directions given in CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **60** *mins.* (**15** *mins.* each exercise)

2. The teachers, again working in small groups, construct **two exercises each**, consisting of detailed directions similar to the types represented above.

   TOTAL TIME REQUIRED: **10** *mins.* (**5** *mins.* each exercise)

3. One teacher from each group presents one of the group's exercises to the entire class, following the directions given in CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **15** *mins.* **1** group
   60 *mins.* **4** groups

4. Discuss any changes or improvements, as well as classroom applications.

   TOTAL TIME REQUIRED: **10** *minutes*

GENERAL DIRECTIONS

Directions are given that leave considerable room for interpretation. They are usually presented as a description of a situation and/or a function. A decreasing degree of control by the teacher is accompanied by increasing demands on the student in constructing these dialogues.

Note: *The examples below challenge the imagination and creative talents of the students. They should be used at high intermediate/advanced levels.*

CLASSROOM PROCEDURES

1. Working in a small group, complete the five dialogues below, following the directions given for each.
2. In your group check the completed dialogues for acceptability.
3. After all corrections have been made, practice your dialogue with another student.

EXERCISE 1.

Bill and his friend, Alice, are discussing their plans for the summer while walking home from the movies.

EXERCISE 2.

Gina explains to Jim why she decided to study in the U.S. for a year.

EXERCISE 3.

Compose a dialogue between two friends who want to do something interesting the next weekend.

EXERCISE 4.

Compose a dialogue with someone you know, discussing something that is personally important to both of you.

EXERCISE 5.

Compose a dialogue on any topic between any two people of your choice.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **2** *hrs.* **10** *mins.* **1** group
2 *hrs.* **55** *mins.* **4** groups

1. The teachers, working in groups, complete the five exercises above, following the directions given in CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **75** *mins.* (**15** *mins.* each exercise)

2. The teachers, again working in small groups, construct **two exercises each**, consisting of detailed directions similar to the types represented above.

   TOTAL TIME REQUIRED: **30** *mins.* (**15** *mins.* each exercise)

3. One teacher from each group presents one of the group's exercises to the entire class, following the directions given in CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **15** *mins.* **1** group
   60 *mins.* **4** groups

4. Discuss any changes or improvements, as well as classroom applications.

   TOTAL TIME REQUIRED: **10** *minutes*

SUGGESTED SOLUTIONS TO EXERCISES IN CHAPTER I.

II. COMPOSITION THROUGH SELECTION

A. SELECTION OF ALTERNATIVES

DIALOGUE 1: MEETING ON CAMPUS

BILL: Hi, Mary. How are you?
MARY: Fine, Bill, And you?

BILL: O.K. I have to rush.
MARY: Why? What's up?

BILL: I'm late for class.
MARY: I see. Then go ahead. I'll see you later.

BILL: See you after lunch.
MARY: O.K. Outside the cafeteria.

OR

BILL: Excuse me, Mary. Is this your book?
MARY: Let me see. No, I don't think so.

BILL: I'll check with Bob. Maybe it's his.
MARY: That's a good idea. Where is he, anyway?

BILL: I'm not sure. I'll look in the cafeteria.
MARY: Good idea. I'm going that way, too. I'll walk with you.

BILL: Don't you have a class now?
MARY: No, not until this afternoon.

DIALOGUE 2: EATING OUT

TOM: Good Evening. What would you recommend for dinner?
WAITER: The fish is excellent. It's flounder and it's very fresh.

TOM: That sounds good. I'll take it.
WAITER: Would you like a vegetable also? We have carrots and spinach.

TOM: No. But do you have potatoes or rice?
WAITER: We have rice this evening.

TOM: Fine. I'll have that.
WAITER: Good. I'll have everything for you in a few minutes.

OR

TOM: Hi. Can I have a hamburger, please?
WAITER: Sure, what do you want on it?

TOM: Some ketchup and a pickle, please.
WAITER: O.K. Do you want anything to drink?

TOM: Give me a diet lemonade.
WAITER: All Right. Anything else?

TOM: No. That'll be all.
WAITER: That'll be two-fifty.

DIALOGUE 3: DISCUSSING A PAST EVENT

FRED: That was a terrible fire, wasn't it?
ALICE: Yes, I heard the sirens on my way home from school.

FRED: Were many people hurt?
ALICE: A policeman told me that three people were injured, but not seriously.

FRED: Oh, I'm glad. It it could have been much worse.
ALICE: I know. The firemen worked very hard, and the ambulances came very quickly.

FRED: Was it an accident?
ALICE: I think so. The police said they didn't see anything suspicious.

OR

FRED: Alice, did you see Bob at the party yesterday?
ALICE: No, why?

FRED: I didn't, either. I was wondering if he came.
ALICE: There were so many people there it's not surprising that we missed him.

FRED: I know. I didn't recognize half of the guests. But I had a good time.
ALICE: I did, too. I really enjoyed the music.

FRED: Well, I hope they have another one soon.
ALICE: I think they will. We all need to relax from time to time.

B. SELECTION FROM A LIST

EXERCISE 1.

Hello, Bill. How are you?
I'm fine. And you?
O.K. But my sister is not feeling well.
I'm sorry. What's wrong with her?
She has a cold and a slight fever.
That's too bad. I hope she's feeling better soon.

EXERCISE 2.

Hello, Mr. Olsen. My name is Henry Johnson.
How do you do, Mr. Johnson. My secretary said you wanted to see me.
Yes, sir. I wanted to ask you when it would be possible to discuss my application for the position you advertised.
Let me see. I'm free Thursday afternoon at 2:00 P.M.
Will that be all right?
Oh. That will be fine, sir.
Good. Then let's plan on that.
O.K. Thursday at two. And thank you very much.
Don't mention it. I just hope I can be of some help.

EXERCISE 3.

Oh, Bob, is it really you?
Hi, Mary. What a surprise! I didn't expect to see you here.
When did you arrive in New York?
Just last night. I flew in from Chicago.
How long do you plan to stay?
Not more than a couple of weeks.
I hope we have a chance to get together.
I'm sure we will. Let me give you my phone number.

EXERCISE 4.

How was the test, Jack?
I don't want to talk about it.
Why not? Was it difficult?
Not really. But I didn't study for it.
Do you think that you failed?
Well, I don't see how I could have passed.
Oh. Don't worry. Better luck next time!
If there is a next time.

EXERCISE 5.

Jack, can you tell me where the supermarket is?
Sure, Bob. It's two blocks down this street on the left.
Do you know how long it's open?
I think it closes at 9 P.M. on Fridays.
Great. I need to do some shopping.
You'd better hurry. It's eight o'clock already.

Harry, have you seen Betty recently?
Yes. She was in the library about an hour ago.
I really have to talk to her. She has my exam schedule.
Why does she have that?
I lent it to her last week. She lost hers.
I'm sure you will get it back. If I see her I'll tell her that you are looking for her.

EXERCISE 6.

Excuse me. Is this the bus to New York City?
No. This one goes to Boston. Your bus left already.
When can I get the next one?
In about forty minutes.
Do you know where it leaves from?
I think over there. Gate number seven.
Do I buy a ticket on the bus.
No. You have to go to the ticket counter in the terminal.

Good Evening. Are you serving dinner now?
Yes, sir. Just one person?
Yes. I'm alone.
Would you like the smoking or non-smoking section?
Non-smoking, please. If possible, over near the window.
Of course. Please follow me.
Thank you. This is a nice quiet table.
You're welcome, sir. I hope you enjoy your meal.

EXERCISE 7.

Excuse me. Where are your men's shirts?
Over here, next to the ties.
Do you have any with a wide collar?
Let me look. What neck size do you have?
Fifteen. And I wear a thirty-two sleeve.
Yes. I think we have something in that size. Here's a cotton shirt in pink.
I would prefer white, if you have it.
Yes, I do. With a wide collar, just as you wanted.

Excuse me. Do you have summer dresses on sale?
Yes. We do. We have a special on short sleeve dresses this week.
I was looking for something "sporty" to wear at work.
How about this one in green.
Yes. I like the color. I'm not sure about the size, though.
Why don't you try it on and see?
O.K. Where are the fitting rooms?
Over here on the left.

EXERCISE 8.

Where are you running to, Nancy?
Oh, I'm late for class.
Can you stop a minute? I want to ask you something.
I'm sorry, I can't.
But it's important. It can't wait.
I said I'm sorry. Meet me in the cafeteria in an hour. O.K.?
O.K. That'll be fine. In an hour.
See you then.

Good Morning, Fran. How are you?
Fine. What's new?
Nothing much. By the way, are you busy this evening?
No. I don't think so. Why?
Well, I thought you would like to join me for dinner.
I'd love to. What time shall we meet?
Is 6:30 o.k.?
That's all right with me. I'll be looking forward to it.

III. COMPOSITION FROM KEY WORDS

EXERCISE 1. Asking Directions on the Street

PAUL: Excuse me. I'm looking for a drug store.

MAN: There's a small drug store three blocks from here.

PAUL: How do I get there?

MAN: Go straight ahead for two blocks. Then turn left and go one block further.

PAUL: Do you know if it's still open?

MAN: It doesn't close before ten o'clock.

EXERCISE 2. Asking Directions in a Building

MARK: Excuse me. I have an appointment with Pamela Roberts.

RECEPTIONIST: She's in Room 952.

MARK: Could you tell me how I get there?

RECEPTIONIST: Sure. Take the elevator to the ninth floor. It's the first office on the left.

MARK: Where is the elevator?

RECEPTIONIST: Down the hall on the left.

EXERCISE 3. An Introduction in Ann's House

FRED: Ann, this is a friend from Mexico.

CARLOS: Good Afternoon, Ann. I've heard a lot about you.

ANN: I hope you feel at home here.

CARLOS: Thank you. Where's your brother Jim?

ANN: He's not home from work yet.

FRED: When do you expect him?

ANN: I think he'll be home a bit later–at five o'clock.

from Practice *to* Performance

ROLEPLAY

SIMPLY PUT, ROLEPLAY IS A GAME IN THE TARGET LANGUAGE IN WHICH learners act out parts that have been assigned to them in well defined situations. There is actually very little difference between roleplay and the guided dialogues presented in Chapter I. Both differ from controlled dialogues in that they develop more or less spontaneously and unpredictably within a conversational frame. No pre-fabricated conversations are presented for memorization and no conversation segments are provided as aids. In this sense both roleplay and guided dialogues approximate natural language. In this handbook as in most teacher training programs roleplay is treated as a separate classroom activity with its own set of procedures.

Every speech situation consists of speakers, location, and topic, with purpose or function as an added dimension. While the speakers, location, and topic of a conversation are the normal framework for general dialogue practice, functions such as greeting, questioning, and apologizing provide a particularly effective focus for roleplay.

Each one of the following common functions could serve as the basis for a roleplay exercise.

1. *Greeting*	2. *Agreeing*	3. *Informing*	4. *Inquiring*	5. *Requesting*
6. *Advising*	7. *Suggesting*	8. *Urging*	9. *Persuading*	10. *Commanding*
11. *Refusing*	12. *Apologizing*	13. *Offering*	14. *Inviting*	

Although there are many effective ways of conducting role play activities, this handbook offers one specific format which allows for variety in its execution. In the models below each roleplay exercise is constructed around a specific function and is presented in a series of three developmental stages, each of which redefines the situational parameters of the preceding stage. **In Stage I the basic situation is introduced for practice; in Stage II, the students switch their assigned roles; and in Stage III the topic is modified.** Within each stage there are three procedural steps to be followed by the teacher and learners: **preparing the students, playing the role, and checking the performance.**

For roleplay activities to be successful, at least two things are necessary. First, there should be no cultural impediments to prevent the members of the class from playing their roles. Cultural sensitivities should be taken into account when assigning roles to students, and they should understand the general patterns of behavior expected of them. Second, the pace of the class should be lively and spirited. The teacher should circulate among the students to encourage them and to check on the progress of the activities.

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THREE SEPARATE ROLEPLAY LESSONS ARE PRESENTED BELOW, EACH IN THREE STAGES. AT EACH stage the workshop facilitator describes the SITUATION and conducts the roleplay with the entire class, following the **CLASSROOM PROCEDURES.**

Once the facilitator has completed all three stages, the teachers are divided into groups, where they construct and present a complete lesson in accordance with the **WORKSHOP PROCEDURES.**

Since Lessons II and III below do not contain new material, but are meant to reinforce the techniques presented in Lesson I, they may be used at the discretion of the workshop facilitator, according to the amount of time available.

LESSON I: BILL AND ANN IN CONVERSATION

STAGE I: THE BASIC SITUATION

THE SITUATION IS DEFINED IN TERMS OF ITS CONSTITUENT ELEMENTS AS FOLLOWS:

Speakers: *Ann and Bill*

Location: *Ann's house*

Topic: *Deciding on Which Movie to See*

Function: ***Persuasion***—*each person is trying to persuade the other to do something.*

Ann and Bill are at Ann's house. They are discussing what they should do for the evening, and both agree that they should go to the movies. Ann is trying to persuade Bill to see a certain movie, but Bill doesn't want to. Bill is trying, instead, to convince Ann to see a different movie.

A. PREPARING THE STUDENTS (5 *mins.*)

1. Directions

The teacher explains carefully how to proceed with the roleplay as follows:

The class is divided into groups of four, with two members of each group constituting a pair to conduct the roleplay. The other two members of the group act as observers and report on the two speakers' performance.

In this particular exercise, one member of each pair in the roleplay assumes the role of Ann and the other the role of Bill. Teachers may have to modify the names to fit the student participants.

2. Topic Orientation.

The teacher asks the students a few background questions on the topic to "warm them up".

Examples:

Do you go to the movies often?

Can you name two films that you like?

B. PLAYING THE ROLE (5 *mins.*)

The teacher has the students act their roles.

C. CHECKING THE PERFORMANCE (5 *mins.*)

The teacher stops the activity after four or five minutes to check the progress of the participants, starting with comments by the two observers. This is done with each group. At least the following two areas should be covered during this break:

1. Procedures

Did the students understand the directions and start their roles immediately, or did they waste time discussing what to do?

2. Function

The teacher asks the class what techniques of persuasion Bill used in the discussion, *eg.*

• flattery • bribery • blackmail • compromise

The teacher asks the class if other students used the same techniques or different ones.

The teacher asks another group which techniques Ann used.

The teacher asks the class how many pairs reached a decision. *(There shouldn't be too many.)*

STAGE II: SWITCHING THE ROLES

THE BASIC SITUATION REMAINS THE SAME AS STAGE I EXCEPT FOR THE ROLES, WHICH ARE REVERSED.

CLASSROOM PROCEDURES

A. PREPARING THE STUDENTS (5 *MINS.*)

1. Directions

The same groups remain together as pairs, but now they exchange roles. Whoever played Ann now plays Bill and vice-versa. The location, topic, and function remain unchanged.

2. Topic Orientation.

The teacher asks some background questions in order to define the roles more closely.

Examples:

Are you both the same age in the roles?
How old are you in the roles?
Have you known each other for long?
Are you good friends, or mere acquaintances?

The teacher introduces a few common phrases to the class that might be useful in acting out the roles.

Examples:

Why don't you want to...?
What bothers you about...?
Wouldn't you prefer to...?
Yes. But on the other hand....
That may be true, but....
Just put yourself in my place for a minute.

B. PLAYING THE ROLE (5 *MINS.*)

The teacher has the students act their roles.

C. CHECKING THE PERFORMANCE (5 *MINS.*)

The teachers stops the activity once again after four or five minutes to check the progress of the participants. This time, however, there should be far fewer difficulties than the first time around.

1. Procedures

The teacher asks the students if they had any problems getting into their roles?

2. Function

The teacher asks the class again what techniques of persuasion were used. The answers should be more readily forthcoming this time, and the general discussion should be livelier than in **Stage I.**

STAGE III: MODIFYING THE TOPIC

THE SITUATION REMAINS THE SAME AS IN **STAGE II**, EXCEPT FOR THE TOPIC, WHICH IS CHANGED.

CLASSROOM PROCEDURES

A. PREPARING THE STUDENTS (5 *mins.*)

1. Directions

The pairs stay together and maintain the same roles. The location and function remain the same as in **Stage II**, but the topic is different. Both Ann and Bill agree that they should spend the evening together, but Bill wants to go out and have a good time while Ann prefers to stay home.

2. Topic Orientation.

The teacher asks more questions to help define the roles more clearly. At this point, questions concerning opinions would be the most stimulating. However, such questions are best asked of individual pairs rather than of the students as a whole.

Examples:

What kind of movies does Ann/Bill like? Why?
What kind of movies doesn't Ann/Bill like? Why not?
Does Ann/Bill make unreasonable demands?
In general, what kind of movies should one **not** see?

The teacher introduces some more phrases that might be used in the roles.

Examples:

Don't you think it would be better if...?
You really don't have to do anything that you don't want to, but....
Do you always have to get your own way about everything?
Why can't you be reasonable, like me?

B. PLAYING THE ROLE (5 *mins.*)

The teacher has the students begin acting their roles.

C. CHECKING THE PERFORMANCE (5 *mins.*)

Again, the teacher stops the activity after a short time to check on progress being made as well as to conclude the activity.

1. Procedures

There should be no questions or problems at this point.

2. Function

The teacher asks the class once again what types of techniques they used and then asks individuals how successful they were.

The teacher (or a student) makes a score on the board for **A** and **B**, respectively. Compare how many times **A** won the argument to how many times **B** won.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **2** *hrs.* **10** *mins.* **1** group
4 *hrs.* **25** *mins.* **4** groups

1. Either the workshop facilitator or a teacher presents the roleplay lesson outlined above under **CLASSROOM PROCEDURES**, including the three stages: I: THE BASIC SITUATION, II: SWITCHING THE ROLES, III: MODIFYING THE TOPIC.

   TOTAL TIME REQUIRED: **45** *mins.* (**15** *mins.* each stage)

2. The workshop participants gather into small groups. Each group prepares a roleplay lesson based on the original model. This lesson should follow all steps in each of the three stages presented.

   TOTAL TIME REQUIRED: **30** *minutes*

3. One member of the group is selected to present the lesson to the entire class, using the procedures given in MODEL LESSON I for all steps in three stages.

   TOTAL TIME REQUIRED: **45** *mins.* **1** group
   3 *hrs.* **4** groups

4. Following this presentation a general discussion is held on the appropriateness of the original model as well as on the effectiveness of the actual presentation. Suggestions for improvements should be made at this time.

   TOTAL TIME REQUIRED: **10** *minutes*

LESSON 11: LOUISE AND ROGER IN CONVERSATION

STAGE 1: THE BASIC SITUATION

THE SITUATION IS DEFINED IN TERMS OF ITS CONSTITUENT ELEMENTS AS FOLLOWS:

Speakers: *Louise and Roger*

Location: *A restaurant*

Topic: *A party at Bob's house*

Function: *Apologizing*

Louise and Roger are sitting in a restaurant. Louise is apologizing to Roger for not mentioning the party at Bob's house the preceding evening. Roger is very hurt, because Bob is a close friend. Roger doesn't want to accept Louise's apology, but Louise keeps trying.

CLASSROOM PROCEDURES

A. PREPARING THE STUDENTS (5 *mins.*)

1. Directions
2. Topic Orientation

B. PLAYING THE ROLE (5 *mins.*)

C. CHECKING THE PERFORMANCE (5 *mins.*)

1. Procedures
2. Function

STAGE II: SWITCHING THE ROLES

THE SITUATION REMAINS THE SAME AS IN STAGE I, EXCEPT THAT THE ROLES ARE REVERSED.

CLASSROOM PROCEDURES

A. PREPARING THE STUDENTS (5 *mins.*)

1. Directions
2. Topic Orientation

B. PLAYING THE ROLE (5 *mins.*)

C. CHECKING THE PERFORMANCE (5 *mins.*)

1. Procedures
2. Function

STAGE III: MODIFYING THE TOPIC

THE SITUATION REMAINS THE SAME AS IN STAGE II, EXCEPT FOR THE TOPIC. LOUISE IS STILL APOLOGIZING TO ROGER. BUT HERE LOUISE HAS FORGOTTEN TO SEND OFF AN IMPORTANT LETTER THAT ROGER HAD WANTED TO BE MAILED.

CLASSROOM PROCEDURES

A. PREPARING THE STUDENTS (5 *mins.*)

1. Directions
2. Topic Orientation

B. PLAYING THE ROLE (5 *mins.*)

C. CHECKING THE PERFORMANCE (5 *mins.*)

1. Procedures
2. Function

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **2** *hrs.* **10** *mins.* **1** group
4 *hrs.* **25** *mins.* **4** groups

1. Either the workshop facilitator or a teacher presents the roleplay lesson outlined above under **CLASSROOM PROCEDURES**, including the three stages: I: THE BASIC SITUATION, II: SWITCHING THE ROLES, III: MODIFYING THE TOPIC.

   TOTAL TIME REQUIRED: **45** *mins.* (**15** *mins.* each stage)

2. The workshop participants gather into small groups. Each group prepares a roleplay lesson based on the original model. This lesson should follow all steps in each of the three stages presented.

   TOTAL TIME REQUIRED: **30** *minutes*

3. One member of the group is selected to present the lesson to the entire class, using the procedures given in the model for all steps in three stages.

   TOTAL TIME REQUIRED: **45** *mins.* **1** group
   3 *hrs.* **4** groups

4. Following this presentation a general discussion is held on the appropriateness of the original model as well as on the effectiveness of the actual presentation. Suggestions for improvements should be made at this time.

   TOTAL TIME REQUIRED: **10** *minutes*

LESSON III. AL AND JIM IN CONVERSATION

STAGE I: THE BASIC CONVERSATION

THE CONSTITUENTS OF THIS SITUATION ARE:

Speakers: *Al and Jim*

Location: *The beach*

Topic: *Swimming*

Function: *Refusing*

Al and Jim are walking along the beach. Al wants Jim to go into the water for a swim. Jim refuses and says that it is much too cold. The more Al tries to convince him, the more stubborn Jim becomes.

CLASSROOM PROCEDURES

A. PREPARING THE STUDENTS (5 *mins.*)

1. Directions
2. Topic Orientation

B. PLAYING THE ROLE (5 *mins.*)

C. CHECKING THE PERFORMANCE (5 *mins.*)

1. Procedures
2. Function

STAGE II: SWITCHING THE ROLES

The situation stays the same except that the roles are switched. The student who played Al now plays Jim and the one who played Jim now plays Al.

CLASSROOM PROCEDURES

A. PREPARING THE STUDENTS (5 *mins.*)

1. Directions
2. Topic Orientation

B. PLAYING THE ROLE (5 *mins.*)

C. CHECKING THE PERFORMANCE (5 *mins.*)

1. Procedures
2. Function

STAGE III: MODIFYING THE TOPIC

Al and Jim are still at the beach. This time, however, Al wants to go home, since it is getting late. But Jim refuses and wants to stay for a while longer.

CLASSROOM PROCEDURES

A. PREPARING THE STUDENTS (5 *mins.*)

1. Directions
2. Topic Orientation

B. PLAYING THE ROLE (5 *mins.*)

C. CHECKING THE PERFORMANCE (5 *mins.*)

1. Procedures
2. Function

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **2** *hrs.* **10** *mins.* **1** group
4 *hrs.* **25** *mins.* **4** groups

1. Either the workshop facilitator or a teacher presents the roleplay lesson outlined above under **CLASSROOM PROCEDURES**, including the three stages: I: THE BASIC SITUATION, II: SWITCHING THE ROLES, III: MODIFYING THE TOPIC.

   TOTAL TIME REQUIRED: **45** *mins.* (**15** *mins.* each stage)

2. The workshop participants gather into small groups. Each group prepares a roleplay lesson based on the original model. This lesson should follow all steps in each of the three stages presented.

   TOTAL TIME REQUIRED: **30** *minutes*

3. One member of the group is selected to present the lesson to the entire class, using the procedures given in the model for all steps in three stages.

   TOTAL TIME REQUIRED: **45** *mins.* **1** group
   3 *hrs.* **4** groups

4. Following this presentation a general discussion is held on the appropriateness of the original model as well as on the effectiveness of the actual presentation. Suggestions for improvements should be made at this time.

   TOTAL TIME REQUIRED: **10** *minutes*

SUGGESTIONS FOR USING ROLEPLAY WITH VERY LARGE CLASSES

The following comments are made with a class size of one hundred students in mind.

1. Split up the class into five groups of twenty students each.
2. Explain the situations and procedures carefully to the entire class.
3. Appoint one person from each group as a "teacher".
4. Have the "teacher" conduct the roleplay with his particular group, following the methodology set down in this section.
5. Conduct the discussion session with the class as a whole.

TEACHER FLEXIBILITY

It should be kept in mind that the model presented in this section is meant to illustrate how roleplay activities may be conducted in a typical EFL class. Teachers, as always, should feel free to modify and adapt any of this material to their own particular teaching situation. They should construct situations and assign roles to their students which are typical for the target language culture and, at the same time, understandable within the context of the students' culture.

from Practice *to* Performance

ORAL EXERCISES

From Manipulation to Communication

THE RANGE OF ORAL EXERCISES PRESENTED IN THIS HANDBOOK IS SIMILAR TO that found under DIALOGUES and ROLEPLAY, extending from purely manipulative drill work conducted under the strict control of the teacher to communicative exercises in which the learners play the dominant, active role. This chapter is divided into three sections: MANIPULATIVE EXERCISES, CONTROLLED EXERCISES, and COMMUNICATIVE EXERCISES. The earlier activities employ techniques that are strictly mechanical, requiring little mental agility on the part of the learner. Others, such as those illustrated under awareness exercises, draw upon the personal feelings and motivations of the participants in order to elicit utterances in the target language that approach genuine communication.

MANIPULATIVE EXERCISES

Manipulative exercises focus on the establishment of the learners' control over structures that are drilled rather than on the development of communicational skills. They neither promote nor attempt to develop creativity of expression. Repetitive practice of patterns is thought to bring about control of structures, ideally to the point where they can be automatically produced. This is the sense in which the term "habit formation" is used within the audio-lingual framework.

In purely manipulative exercises the teacher provides the model for the students to imitate. Typically, an initial string of forms or "model" sentence is given, which is modified as the exercise proceeds. The assumption is that the attention of the students will be directed to the changes introduced, allowing the basic pattern underlying the original sentence to be practiced subconsciously. Proponents of this technique feel that such practice is effective, since it allows the learners to drill utterances and structures at a level just below that of awareness, where native speakers usually produce them.

Whether or not one agrees with the theoretical principles underlying manipulative exercises, two practical points must be made. First, drill work is suitable almost exclusively for the initial stages of an intensive language course, where the chief task is to gain mechanical control over basic structures. Second, if manipulative exercises are used, then they should, as far as possible, consist of sentences that are reasonable and relevant. In this way learners will be encouraged to think of the message as well as on the mechanics involved in producing it. For only when speakers focus on meaning are they able to produce the structures in a manner approaching automaticity.

BEST COPY AVAILABLE

Recent work in the EFL field has shown a renewed concern with accuracy in speech production[1] as well as a realization that, in order to produce utterances that are acceptable to a native speaker of a language, the learner must have some knowledge of the underlying structure or rules.[2] Pattern practice is one way of making learners aware of structures, even if it contributes little to the development of spontaneous speech.

The importance of having access to a large variety of classroom activities is attested to by the fact that several major publications in the past decade have dealt with a comparison and evaluation of methodologies, with a view to expanding the inventory of techniques available to prospective teachers.[3] Flexibility is the key to success in the language classroom, and the effective teacher is one who is prepared to switch the instructional focus when called for and to draw upon a variety of activities, be they manipulative or communicative, which are most appropriate for the learning situation at hand. There may well be occasions during an EFL course where learners, who are having difficulties with a particular grammatical point, may be assisted by the introduction of a brief, but carefully focussed, pattern drill. Nevertheless, those teachers who are not comfortable with audiolingual exercises, should devote a minimum of time to the first part of this chapter and move quickly to the later sections.

Throughout this section, the following symbols are used as shorthand to describe the grammatical components of model sentences which are used in each exercise.

S = **Subject**
M = **Modal (will, may, can, etc.)**
be + -ing = **be + Present participle form of the following main verb (V) in the string**
have + -en = **have + past participle form of the following main verb (V) in the string**
V = **Main verb**
Neg = **Negative**
DO = **Direct object**
AdvF = **Adverbial of frequency (often, never, sometimes, etc.)**
AdvM = **Adverbial of Manner (quickly, slowly, with his hands, etc.)**
AdvP = **Adverbial of Place (here, there, in the window, on the table, etc.)**
AdvT = **Adverbial of Time (now, then, next week, at three o'clock, etc.)**

Parentheses around a form in a string (e.g. (M) (AdvT)) means that it may or may not be used.

[1] Long (1985); Celce-Murcia (1991)
[2] Richards (1985)
[3] Richards and Rogers (1986); Larsen-Freeman (1986)

I. SUBSTITUTION DRILLS

THE MODEL SENTENCE IS GIVEN BY THE INSTRUCTOR. EACH TIME THIS SENTENCE IS REPEATED ONE ITEM IS changed. This change may be restricted to one slot within the sentence, as in simple substitution drills, or extended to more than one slot, as in variable substitution drills.

CLASSROOM PROCEDURES

Step 1: Choral Repetition
The class as a whole repeats all sentences after the teacher, incorporating changes that are indicated.

Step 2: Individual Repetition
Each student, in turn, repeats individual sentences from the drill after the teacher.

Step 3: Individual Substitution
Each student produces a correct version of the model sentence, making substitutions according to the list in the exercise.

A. SIMPLE SUBSTITUTION DRILLS

A single item or construction from the same syntactic slot ***(underlined)*** is changed at each repetition.

EXERCISE 1. (5 *mins.*)

Model Sentence:
The girl is watching the parade.

Substitutions:
Mrs. Allen, Miss Baily, her, Mr. Smith, Jack, him, the speaker, the boys, them.

Grammar Note:

The grammar points practiced in this exercise are:

1. Word order in affirmative statements *(Present Continuous)*

   S + be + -ing + V + DO

2. Object forms of **he, she,** and **they**.

EXERCISE 2. (5 *mins.*)

Model Sentence:
Yes. I can see Helen over there.

Substitutions:
in the store, at the window, in the car, inside, on the street, at the corner, outside.

Grammar Note:

The grammar point practiced in this exercise is:

Word Order in Affirmative Statements with Modals:

S + M + V + DO + AdvP

B. VARIABLE SUBSTITUTION DRILLS

A single item or construction is changed at each repetition. However, the item to be changed comes from more than one syntactic slot in the sentence.

EXERCISE 1. (5 *mins.*)

Model Sentence:
I can't understand you.

Substitutions:
them, talk to, Betty, her, help, won't, Harry, him, bring, can't, hear.

Grammar Note:

The grammar points practiced in this exercise are:

1. Word order in negative statements with modals:

   S + M + Neg + V + DO
2. Object forms of **you, he, she,** and **they**.
3. Negative contractions of **can** and **will**.

EXERCISE 2. (5 *mins.*)

Model Sentence: Will you leave after class?

Substitutions: can, she, should, they, he, could, may, I, shall

Grammar Note:

The grammar points practiced in this exercise are:

1. Word order in Yes/No questions with modals:

   M + S + V + AdvT
2. Subject forms of personal pronouns.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **1** group
1 *hr.* **30** *mins.* **4** groups

1. The workshop facilitator goes through the three steps in CLASSROOM PROCEDURES for each substitution drill with the teachers constituting the EFL class. Because of the simplicity of these drills, they may be handled very quickly.

   TOTAL TIME REQUIRED: **20** *minutes.*

2. The class is divided into small groups and each group constructs a simple substitution exercise and a variable substitution exercise.

   TOTAL TIME REQUIRED: **20** *minutes.*

3. Each group selects one of its members to conduct an exercise for the entire class, following the directions given in CLASSROOM PROCEDURES. One or two presentations plus spot checking may be sufficient to insure that everyone has grasped the mechanics of the exercises.

   TOTAL TIME REQUIRED: **10** *mins.* **1** group
   40 *mins.* **4** groups

4. A general discussion is held with all the teachers to evaluate the exercises and the procedures.

   TOTAL TIME REQUIRED: **10** *minutes.*

II. RESPONSE DRILLS: CONVERSIONS AND REPLIES

RESPONSE DRILLS ARE TYPICALLY ONE OF TWO TYPES, CONVERSIONS OR REPLIES. IN CONVERSIONS A statement by one person calls for a response in the form of a second statement, which is converted or transformed from the first according to a stated rule.

e.g. **They should be here** everyday. Of course. And **they will.**

Rule: S + M + V >
S + M

In replies a question calls for an answer which is again a transformation of the question according to the rule.

e.g. **Do you** often study in the evening? Yes, **I do.**
Rule: do + S + V >
S + do

After each conversion or reply the teacher provides a new sentence with the same basic syntactic structure. This new sentence is, in turn, converted or answered by the students. The same procedure is followed until the exercise is completed. Model conversions are provided at the beginning of each exercise.

CLASSROOM PROCEDURES

Step 1: Choral or Individual Repetition

The teacher provides the model sentence and has either the entire class or an individual student repeat it. The teacher then makes the conversion or response and again has the class or student repeat. This is done for two or three model sentences, until the class has understood the procedure.

Step 2: Individual Modification of the Teacher's Model

The teacher provides the model sentence in each case, and one student provides the conversion or response.

Step 3: Individual Modification of the Students' Model

One student offers the model sentence. A second student makes the necessary conversion or response. The second student offers a new model sentence, and a third student converts it or answers. This procedure is continued until the exercise is completed and/or every member of the class has had the opportunity to participate.

A. CONVERSIONS

The teacher gives the model sentence, which is converted according to a stated rule by the students, following the three steps listed above.

EXERCISE 1. (5 *mins.*)

Model Sentence: (Teacher)
I walk over there every day.

Conversion: (Student)
Yes. But they don't.

Rule: Affirmative: **V** >
Negative: **do + Neg**

Model Sentences and Cues for Conversions:

1. I ride the bus every morning. (Yes. But we_____.)
2. Bob eats there in the evening. (Yes. But Misha_____.)
3. Milo watches TV on Sunday. (Yes. But Fred_____.)
4. Those girls want to dance. (Yes. But these_____.)
5. Sandor studies in the library. (Yes. But I_____.)

Grammar Note:

The grammar points practiced in this exercise are:

1. Word order: **S + V + (DO) + (AdvP) + (AdvT) >**
   S + do + Neg
2. The most common forms of **do + Neg** are the contracted forms, in which case primary or strong stress (´) occurs on the first syllable of the contracted form.

   (**dóesn't, dón't**). The less common "full forms" take primary stress on the negative. (**does nót, do nót**)

EXERCISE 2. (5 *mins.*)

Model Sentence: (*Teacher*)
I can see you next week.

Conversion: (*Student*)
I know. But Mary can't.

Rule: Affirmative: **M + V >**
Negative: **M + Neg**

Model Sentences and Cues for Conversions:

1. I might see him next week. (I know. But Bill_____.)
2. I should leave right after lunch. (I know. But Fred_____.)

3. I can come after class. (I know. But Harry____.)
4. I may finish early. (I know. But Jack ____.)
5. I'll help them this afternoon. (I know. But Peter____.)

Grammar Note:

The grammar points practiced in this exercise are:

1. Word order: **S + M + V + (DO) + AdvT >**
   S + M + Neg
2. Contracted negative forms are used with **can**, **will**, **could**, **should**, but not with **may** or **might**. Strong or primary stress (´) is on the **modal** when contracted and on **not** in non-contracted forms.
   a. can + not = cán't
   b. will + not = wón't
   c. could + not = cóuldn't
   d. should + not = shóuldn't
   e. may + not = may nót
   f. might + not = might nót

B. REPLIES

A simple question is asked by the teacher, and an appropriate reply, as would occur in an actual situation, is given by the students. The structure of the original question is maintained throughout the exercise.

EXERCISE 1. (5 *mins.*)

Yes/No Question with Verb + -ing:
Is Harry leaving tomórrow?

Reply:
No, he's leaving this mórning.

Rule: Yes/No Question: **be + S + -ing + V + AdvT >**

Reply: **No + S + be + -ing + V + AdvT**

Model Sentences and Cues for Replies

1. Is Mary leaving next Mónday?
   No. _____ this évening.

2. Are you taking the test on Fríday?
   No. _____ on Thúrsday.

3. Is Mr. Stein arriving this evening?
No. _____ next Wédnesday.

4. Are the boys eating with us this évening?
No. _____tomórrow.

5. Is Sandy visiting her folks next wéek?
No. _____ this Fríday.

6. Is she going to the movies tonight?
No. _____tomórrow.

Grammar Note:

The grammar points practiced in this exercise are:

1. Yes/No Question: be + S + -ing + V + AdvT >
Reply: S + be + ing + V + AdvT

2. Pronoun substitutes for nouns:
Mary, Mr. Stein, Sandy, the children.

3. Contracted forms of be in statements:

a. I + am = I'm

b. You + are = You're

c. He + is = He's

d. She + is = She's

e. They + are = They're

3. In both the yes-no questions and the replies in this exercise, primary stress (´) is on **AdvT**, contrasting one adverbial with the other.

EXERCISE 2. (5 *mins.*)

Yes/No Question with Modals:
Will Mrs. Manning bring the food?

Reply:
Yes, she will.
No, she won't.

Rule: Yes/No Question: M + S + V + DO >
Reply: Yes + S + M
No + S + M + Neg

Model Sentences and Cues for Replies

1. Can Nico come over this evening?
   Yes,_____
   No,_____

2. Should I get ready for dinner?
   Yes,_____
   No,_____

3. Will you write him a letter?
   Yes,_____
   No,_____

4. Could you tell him for me?
   Yes,_____
   No,_____

5. May I go out tonight?
   Yes,_____
   No,_____

6. Would you do me a favor?
   Yes,_____
   No,_____

7. May Nancy come over now?
   Yes,_____
   No,_____

Grammar Note:

The grammar points practiced in this exercise are:

1. Word order with modals:

   Yes/No Question: **Modal + Subj + V + DO**

   Answer: Affirmative: **Yes + Subj. + Modal**
   (Negative): **No + Subj. + Modal + not**

2. Negative forms of **can, could, will, should, may**.

NOTES: 1. The negative forms of ***can, could, will, should,*** when contracted, take primary or strong stress ***(cán't, cóuldn,t wón't, shóuldn't).*** When the negative of ***May,*** (which cannot be contracted is used) primary stress occurs on the ***not (may nót).***

2. The modals **shall,** and **might** are not included in this exercise because:
   a. ***shall*** is restricted to 1st person, singular subjects in questions ***(e.g. shall I, shall we)*** and is not normally used in the replies.
   b. ***might*** is not normally used in either the question or reply

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **1** group
1 *hr.* **30** *mins.* **4** groups

1. The facilitator goes through the three steps in CLASSROOM PROCEDURES for the conversion and the reply exercises. The teacher participants constitute an EFL class for the purpose of this activity.

   TOTAL TIME REQUIRED: **20** *minutes*

2. The teachers are arranged into small groups and each group constructs a conversion as well as a reply exercise.

   TOTAL TIME REQUIRED: **20** *mins.*

3. One teacher from each group presents the conversion exercise and another person the reply exercise to the entire class.

   TOTAL TIME REQUIRED: **10** *mins.* **1** group
   40 *mins.* **4** groups

4. A discussion is held among the teachers concerning the value and drawbacks of such exercises.

   TOTAL TIME REQUIRED: **10** *minutes*

III. EXPANSION EXERCISES WITH STRICT CONTROL

In these exercises utterances are expanded in one of two ways. Either meaningful elements, such as words or phrases, are introduced into sentences that are already grammatically complete, or incomplete sentences are completed without infringing upon syntactic or semantic rules. In purely manipulative exercises of this type, elements to be added are provided by the teacher, and explicit directions or illustrative examples are given for sentence completions. The students' task is simply to insert the elements provided in their proper syntactic slot or to complete the sentences following the directions or examples given. In both instances, the teacher controls the eventual output at each step in the exercise.

CLASSROOM PROCEDURES

1. The teacher provides first, the original model sentence, then a cue, and finally the correct response. This is followed by an explanation of how the example illustrates the rule.
2. After the procedure for the exercise has been clarified, the teacher gives the cues to individual students, who expand or complete the sentences as required.

Note: *Since each exercise is short and proceeds at a fairly rapid pace, it is effective to have at least a few examples for each rule or grammatical point which can be used together in the same class hour.*

A. INSERTION EXERCISES

The teacher provides a model sentence, then gives the elements to be added. The students produce the new, expanded sentence by inserting the teacher's "cues" in the correct syntactic slots.

EXERCISE 1. (5 *mins.*)

Model Sentence: You can go by train.

Cue for Insertion: always

Expansion: You can always go by train.

Rule: Adverbials of Frequency (AdvF) normally occur directly before the main verb (V) in English. And, as a general rule, they are used with verbs denoting repeated or habitual action, rather than with the continuous (**be + -ing + V**) form.

In the syntactic patterns that follow, parentheses around an item mean that the item may or may not occur in an English sentence. No parentheses signifies mandatory use.

S + (M) + (have + -en) + (AdvF) + V

Model Sentences and Expansions

1. Alice takes a taxi.

Cue: seldom

Expansion: _____

2. Prepare your assignments.

Cue: always

Expansion: _____

3. Tom will fight with his friends.

Cue: never

Expansion: _____

4. Hilde goes to the movies.

Cue: usually

Expansion: _____

5. She can ask the teacher.

Cue: always

Expansion: _____

EXERCISE **2.** (**5** *mins.*)

Model Sentence: You can go by train.

Cue for Insertion: always

Expansion: You can always go by train.

Rule: In contrast to Adverbials of Frequency (AdvF) Adverbials of Place, Manner and Time generally follow the Main Verb in an English sentence in the following order.

$$S + \left\{ \begin{matrix} (M) \\ (be + -ing) \\ (have + -en) \end{matrix} \right\} + (AdvF) + V + (D\text{-}O) + (AdvM) + (AdvP) + (AdvT)$$

Model Sentences and Expansions

1. Alice takes a taxi.

Cue: seldom, in the evening, home

Expansion: _____

2. Prepare your assignments.

Cue: at home, always, carefully

Expansion: _____

3. Tom fights with his friends.

Cue: never, on the football field

Expansion: _____

4. Hilde goes to the movies.

Cue: in the evening, usually

Expansion: _____

5. She can ask the teacher.

Cue: at school, always, after class

Expansion: _____

6. Misha can't meet you.

Cue: at ten, in the library

Expansion: _____

7. They should come.

Cue: tomorrow night, quietly, to the house

Expansion: _____

8. You can see the sunrise.

Cue: often, in the morning, from the balcony, clearly

Expansion: _____

Grammar Note:

The grammar points practiced in the two exercises above are:

1. The insertion of adverbials of frequency **(AdvF)** directly before the main verb **(V)**.

2. **(AdvM), (AdvP), (AdvT)** as an acceptable, order of elements in an English sentence.

B. COMPLETION EXERCISES

The teacher first provides a model sentence, then a portion of a new sentence that must be completed in a manner exactly parallel to the model. The students make the completion, including any necessary changes in grammar or vocabulary.

EXERCISE 1. (5 *mins.*)

Model Sentence: If I find it, I'll bring it to you.

Cue for Completion: If I found it, _____ bring _____ to you.

Completion: If I found it, I'd bring it to you.

Rule: In **conditional sentences,** if the **main verb** of the **If clause** is in the **present tense,** then ***will*** is used as the modal in the **main clause.** If the **main verb** of the **If clause** is in the **past tense,** then ***would*** is used as the modal in the **main clause.**

The first type of sentence expresses a condition for a future action.

If + S + V (Pres.)..., S + will + V....

The second type expresses a hypothetical condition.

If + S + V (Past)..., S + would + V...

1. If they bought the book, _____ bring _____ to us.
2. If he catches the thieves, _____ bring _____ to you.
3. If Mary sees Bob, _____ bring _____ to them.
4. If they uncover the papers, _____ bring _____ to us.
5. If she buys the dress, _____ bring _____ to you.
6. If he locates the information, _____ bring _____ to her.
7. If Jack runs into Sally, _____ bring _____ to me.
8. If they meet Harry, _____ bring _____ to us.

Grammar Note:

The grammar points practiced in this exercise are:

1. Agreement of tenses in conditional sentences.
2. Pronominal agreement across clauses.

EXERCISE 2. (5 *mins.*)

Model Sentence: I returned your pen to you, because **I** preferred **mine**.

Cue for Completion: John returned your book to you, _____.

Completion: John returned your book to you, because **he** preferred **his**.*

Rule: The **Subj.** of the first clause determines the **person** of the **Subj & Obj. Pronouns** of the second clause.

1. Mary returned my glass to me, because _____.
2. Bob returned Rita's camera to her, because _____.
3. They returned Bill's car to him, because _____.
4. She returned your things to you, because _____.
5. Jack returned Alice's coat to her, because _____.
6. Boris returned Mary's watch to her, because _____.
7. I returned your picture to you, because _____.
8. You returned her camera to her, because _____.
9. Ann returned Harry's hat to him, because _____.
10. They returned our records to us, because _____.

Grammar Note:

The grammar points practiced in this exercise are:

1. Meaningful agreement of personal pronouns in terms of person and number.
2. Use of subject and object nominal forms of personal pronouns (e.g. ***I*** vs. ***me***) as well as the adjectival and nominal possessive forms (e.g. ***my*** vs. ***mine***).

NOTE: The forms below have variants as listed.

míne -	my ówn
yóurs -	your ówn
hérs -	her ówn
hís -	his ówn
théirs -	their ówn

* A variant of this sentence is: *John returned your book to you, because* ***he*** *preferred* ***his own***.

TOTAL TIME REQUIRED: **1** *hr.* **1** group
1 *hr.* **30** *mins.* **4** groups

1. The facilitator goes through the CLASSROOM PROCEDURES for the **Expansion Exercises with Strict Control**. The teachers are treated as if they constitute an EFL class.

TOTAL TIME REQUIRED: **20** *minutes*

2. The class is split up into small groups. Each group composes an **Expansion Exercises *(Insertion or Completion)*** as illustrated in this section.

TOTAL TIME REQUIRED: **20** *minutes*

3. One person should be selected from each group to present the newly constructed exercise to the entire class as a lesson.

TOTAL TIME REQUIRED: **10** *mins.* **1** group
40 *mins.* **4** groups

4. A general discussion is held on the merits and drawbacks of the exercises, considered in view of actual classroom application.

TOTAL TIME REQUIRED: **10** *minutes*

CONTROLLED EXERCISES

CONTROLLED EXERCISES DIFFER FROM MANIPULATIVE IN THAT THEY OFFER THE LEARNERS AN opportunity to inject something of their own into the responses. Student input is limited, however, since the teacher is still the controlling agent, providing models and directions. Nevertheless, instead of providing actual responses to the class for imitation or giving examples of responses which discourage deviation from the model, the teacher does not give specific cues. The learners are free to complete the exercises in more than one way, within the established guidelines.

As was the case with manipulative exercises, controlled exercises are presented here in a progressive series, from those that allow a relatively low degree of creative input to those that encourage more. And, as more and more freedom is introduced, the pedagogical focus extends beyond proficiency in speaking to the other skill areas. For example, the exercises below involving responses to textual material presented orally require considerable skill in listening comprehension as well as in the ability to evaluate the material presented.

Although accurate command of structures takes precedence over situational or functional communication in conducting controlled exercises, the direction in this section is clearly towards the development of communicative skills.

I. EXPANSION/COMPLETION EXERCISES

LIKE THEIR COUNTERPARTS IN THE SECTION ON MANIPULATIVE EXERCISES, THE ACTIVITIES BELOW require learners to make additions to utterances in one of two ways. They either expand sentences that are already complete, or they complete unfinished sentences. The major innovation here is that the students are free to expand or complete the sentences in any manner they choose, within the grammatical restraints of English.

A. SENTENCE EXPANSION EXERCISES

CLASSROOM PROCEDURES

The class is divided into small groups, and a moderator is selected within each group. The moderator provides a model sentence, which the students in the group expand *any way they wish*, adding adjective, adverbs, prepositional phrases, clauses or any other elements that are syntactically and semantically acceptable. The sequence is as follows.

1. Each group listens carefully to the moderator for the model sentence and for the examples illustrating the exercise.
2. After the moderator provides the sentence, one student adds a single element to expand it; a second student adds another element, and so on.
3. After a number of expansions, a new model sentence is provided by the moderator, and the entire process is repeated.

EXERCISES

Model Sentence: Those students prefer to read books.

Expansions:

Those five students prefer to read books.

Those five students over there prefer to read books.

Those five young students over there prefer to read books.

Those five young students over there prefer to read English books.

Those five young students who are sitting over there prefer to read English books.

Those five young students who are sitting over there always prefer to read English books.

Those five, young students who are sitting over there always prefer to read English books before an exam.

Model Sentences for Expansion (10 *mins.*)

1. The child likes candy.
2. Mary wants to leave.
3. The men watch television.
4. That car won the race.
5. The girls completed the assignment.
6. The boy jumped.
7. John will arrive.
8. The book is interesting.
9. The student will be late.
10. That house may collapse.

Grammar Note:

The grammar point practiced is determined by the particular element used in the sentence expansion. This type of exercise is meant to develop the students' ability to use a variety of constructions in a meaningful way.

B. SENTENCE COMPLETION EXERCISES

CLASSROOM PROCEDURES

Again the class is divided into small groups and a moderator is selected in each group. The moderator gives the first part of a sentence, and the students are free to complete it in any way that makes grammatical and semantic sense. The sequence is as follows.

1. The moderator gives an example of a partial sentence, and then completes it in several different ways.
2. When the teacher gives a new partial sentence, individual students complete it in a manner that is grammatically and semantically acceptable.
3. After a single partial sentence has been completed in several ways, the teacher offers a new sentence for completion. This process is repeated with five or six unfinished sentences.

EXERCISES

Incomplete Sentence: We all decided _____.

Completion: We all decided to go to the movies.

OR

We all decided to stay home.

OR

We all decided that it was much too late.

OR

We all decided what to do.

OR

We all decided how much to charge them for it.

Partial Sentences for Completion: (10 *mins.*)

1. Harry wants you _____.
2. I think that I would like to be _____.
3. It is difficult to _____.
4. I am most frightened of _____.

5. They would like _____.

6. Mary might _____.

7. I really like someone who _____.

8. Do you think you might _____?

9. What will you do _____?

10. Maybe he should _____.

Grammar Note:

The grammar point or points practiced are those contained in the elements used to complete the sentence. This exercise, as the previous one, is meant to develop fluency rather than practicing specific points of grammar.

It should be noted that examples such as *nos. 2, 4,* and 7 above are meant to engage the feelings of the students and to solicit responses that are personally meaningful to them. Such relevance becomes more and more important as communicative exercises are introduced into the language learning process.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **1** group
1 *hr.* **30** *mins* **4** groups

1. The workshop facilitator conducts the sentence expansion and completion exercises with the teachers, following the directions given in CLASSROOM PROCEDURES.
   TOTAL TIME REQUIRED: **20** *minutes*

2. The teachers are split into small groups and asked to construct one expansion and one completion exercise, consisting of at least five sentences each.
   TOTAL TIME REQUIRED: **20** *minutes*

3. One person is selected from each group to present the exercise to the class as a whole.
   TOTAL TIME REQUIRED: **10** *mins.* **1** group
   40 *mins.* **4** groups

4. A general discussion is held with the teachers concerning the addition exercises and their applicability in the language classroom.
   TOTAL TIME REQUIRED: **10** *minutes*

II. SCRAMBLED STRUCTURES

THE PURPOSE OF THESE EXERCISES IS TO ARRANGE IN CORRECT SEQUENCE VARIOUS INDIVIDUAL ITEMS OR STRUCTURES THAT HAVE BEEN PRESENTED IN RANDOM ORDER.

CLASSROOM PROCEDURES

1. The teacher either distributes the items to be arranged on cards in random order or writes them on the blackboard in the order given here.
2. The students, working in small groups, solve each problem together by arranging the items in the correct order.
3. The teacher calls on different individuals for solutions.

A. SCRAMBLED PHRASES

In the two exercises below the individual words are to be placed in the correct order in relation to each other to form adjective + noun phrases, as in Exercise 1 or verb + objects (indirect and direct) and/or prepositional phrases, as in Exercise 2. Any articles listed must also be placed in the correct position.

EXERCISE 1. (5 *mins.*)

Arrange the following words into normal adjective + noun phrases in English, including articles and intensifiers.

1. brown dog large a
2. big house the old
3. large a window very square
4. man old the wise
5. jackets new their
6. pretty some flowers
7. long pole red a rather
8. lady a polite young rather
9. many old too cars
10. difficult English the rather lesson

EXERCISE 2. (5 *mins.*)

Arrange the following items into normal **Verb + Objects** *(Direct and Indirect)* and/or **prepositional phrases.**

1. pictures some them take
2. to some take picture them
3. me give the newspaper
4. it to me give
5. Mr. Black tell to story a
6. the send him book to
7. sell house them the
8. story Mr. Black tell a
9. him send the book
10. sell to house the them

B. SCRAMBLED SENTENCES

EXERCISE 1. (Statements) (5 *mins.*)

Arrange the words listed below into normal English sentences.

1. came last Mary late night home
2. being university had a of the dreamed from before long physicist graduated Peter he
3. leaving you so are soon why
4. tray off off flight attendant plane cover took before the the took the the
5. heard because they be noise the could not of
6. many small are people room in there that too
7. on a the afternoon three has at in Monday professor o'clock class the
8. test William going write in to about the teacher is his
9. should we careful express be ourselves properly to always
10. ticket pay is for who the to going

EXERCISE 2. (Questions) **(5** *mins.***)**

1. name mother's what your is?
2. party at who the was?
3. say why that did she?
4. tomorrow Jack leaving early is?
5. those when large arrive boxes did?
6. corrected the has the exams teacher?
7. on do going why insist they early so?
8. time will start on to able they be?
9. come how think they many guests will do?
10. don't tomorrow come why over you evening friends to your ask?

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **30** *mins.* **1** group
2 *hrs.* **30** *mins.* **4** groups

1. The scrambled exercises are conducted with the teachers, as in a normal EFL class.
   TOTAL TIME REQUIRED: **20** *minutes*

2. The teachers are split into small groups and asked to construct four exercises modelled on those presented here.
   TOTAL TIME REQUIRED: **40** *minutes*

3. One person is selected from each group to present four exercises to the class as a whole.
   TOTAL TIME REQUIRED: **20** *mins.* **1** group
   80 *mins.* **4** groups

4. A general discussion is held with the teachers concerning the applicability of scrambled exercises in the EFL classroom. The teachers should expand these exercises by suggesting sequences other than those presented here.
   TOTAL TIME REQUIRED: **10** *minutes*

III. EXTENDED RESPONSE EXERCISES BASED ON TEXTS

IN THE EXERCISES BELOW A TEXT IS READ ALOUD TO THE LEARNERS, WHO ARE THEN ASKED TO RESPOND as indicated. In addition to providing practice in listening comprehension, these exercises encourage spontaneity in providing answers to questions posed.

Because of the limitations of memory, the length of the text should be limited. A reasonable suggestion is one paragraph, at least for students below the advanced level.

A. TEXTUAL COMPREHENSION

The teacher reads a text or describes a situation. Then the students are asked questions on the text, orally. The sequence, according to the proficiency level of the students should be: **a.** all question word questions except **WHY?** **b.** **WHY** questions.

CLASSROOM PROCEDURES

1. The students listen carefully as the teacher reads a short text aloud, taking notes as desired.
2. The teacher asks questions based upon the text.

1. A TEST OF ENDURANCE (20 *mins.*)

It was difficult, at first, for the three friends to understand the danger they were facing. They had been climbing the mountain for three days. At six o'clock this morning Bob had complained of a lack of feeling in his left leg. Both Anna and Ralph, upon examining the leg, were convinced that he had a severe case of frostbite. There could be no thought of continuing. The problem now was to return to the base station as soon as possible, before the numbness in Bob's leg progressed any further. What they did not know was that a snow storm was proceeding toward the mountain and would reach it within two or three hours.

Questions

1. What were the names of the people in the story?
2. How long had they been climbing the mountain?
3. When did Bob first feel that something was wrong?
4. What did Anna and Ralph discover about Bob's condition?
5. What did they decide to do?
6. Why did they feel that they should return to the camp as soon as possible?
7. Why were they in greater danger than they thought?

2. THE GRAND TOUR (20 *mins.*)

The city was soft with snow, its streets, buildings, and trees covered with a white blanket. It was cold. But Bob and his father were determined to see what they had come to see. This was New York, after all. And they were tourists. A little snow couldn't hurt. So, at 9:00 AM the two companions left the hotel and started walking down Fifth Avenue. The first thing they came upon was Rockefeller Center, with the skating rink and the ice skaters. That was fun to watch for awhile. But the wind was icy, so they took a taxi to the Museum of Modern Art, where they were able to warm up as well as get some education in modern painting. After they had lunch in a small restaurant, they rode to the top of the World Trade Center where they had a splendid view of the city. To finish the day's tour, they went for a walk in Chinatown and Little Italy, where they got a good taste of the city's ethnic diversity. It was five o'clock when they decided that they were too tired and cold to do any more sightseeing. So they returned to their hotel, weary, but happy about the full day they had had.

Questions

1. Who went sightseeing in New York?
2. What was the weather like?
3. Name three places Bob and his father visited.
4. Did they walk all the time?
5. Why did they take a taxi?
6. Why did they return to the hotel?
7. How did they feel after they were back in the hotel?

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **35** *mins.* **1** group
2 *hrs.* **35** *mins.* **4** groups

1. The facilitator goes through the two steps in CLASSROOM PROCEDURES with the teachers as if they were a normal EFL class.
   TOTAL TIME REQUIRED: **40** *minutes*

2. The teachers are divided into small groups. Each group prepares one exercise based on textual comprehension with questions.
   TOTAL TIME REQUIRED: **25** *minutes*

3. Each group selects one person to present each exercise to the entire group.
   TOTAL TIME REQUIRED: **20** *mins.* **1** group
   80 *mins.* **4** groups

4. A general discussion is conducted on the relative effectiveness of extended response exercises in the EFL classroom. Again, all suggestions for improvement should be considered.
   TOTAL TIME REQUIRED: **10** *minutes*

B. TEXTUAL SUMMARY

THE TEACHER READS A TEXT. THE STUDENTS THEN SUMMARIZE IT IN GENERAL TERMS.

In these exercises there are no specific questions to guide learners in producing their responses. Their summaries are, in this sense, more original and creative than the answers solicited in the preceding exercises.

CLASSROOM PROCEDURES

1. The students listen carefully as the teacher reads a short text aloud, taking notes as desired.
2. One or more students give an oral summary to the class after they have heard the entire text.

1. THE DECISION (20 *mins.*)

Ralph said that he would be happy to support Bob on the way back to camp if Anna would take the job of leading them down the mountain trail. Anna agreed that this was a good idea, and they began to gather their supplies together. Bob, however, did not want to leave immediately. He complained that his leg felt strange and that he was very sleepy. He simply refused to move, despite the pleas of his two friends. They argued among themselves for several minutes until the first snowflakes began to fall. That settled the dispute. They left.

2. GOING HOME (20 *mins.*)

Misha had been at the school for almost two years, and now it was time to leave. Of course he wanted to return home to Russia. His family would be waiting for him when he arrived. And he would have so much to tell them about his experiences. Still, it was difficult. It was not that he would miss the warm climate and all the things he had seen. The fact that he would have to leave so many friends behind was what upset him most. But he did have a plan to make things easier. First of all, two of his best friends promised that they would visit him next year. Second, he knew that if he saved his money, he would be able to come back for a vacation the following year. When he thought of this, going home didn't seem so bad after all.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **35** *mins.* **1** group
2 *hrs.* **35** *mins.* **4** groups

1. The facilitator goes through the two steps in CLASSROOM PROCEDURES with the teachers as if they were a normal EFL class.

   TOTAL TIME REQUIRED: **40** *minutes*

2. The teachers are divided into small groups. Each group prepares one exercise based on textual summary.

   TOTAL TIME REQUIRED: **25** *minutes*

3. Each group selects one person to present each exercise to the entire group.

   TOTAL TIME REQUIRED: **20** *mins.* **1** group
   80 *mins.* **4** groups

4. A general discussion is conducted on the relative effectiveness of extended response exercises in the EFL classroom. Again, all suggestions for improvement are considered.

   TOTAL TIME REQUIRED: **10** *minutes*

C. TEXTUAL COMPLETION

In the exercises below the students are asked to use their own imagination in developing a story line. The teacher reads a text in the form of a story and stops without providing an ending. The students are asked to produce the ending.

Although very real constraints remain in the form of models and guidelines, these exercises represent one more step in gaining independence from pedagogical controls in the production of utterances in the target language.

CLASSROOM PROCEDURES

1. The students listen carefully as the teacher reads a story aloud. The story will be interrupted before an ending is provided.
2. The students, working in small groups, compose an ending to the story in three or four sentences. They should not write out the sentences in detail, but try to produce the concluding passage orally, relying on notes as necessary.

1. THE DESCENT (20 *mins.*)

Anna moved in front as they started down the mountain slope. It was very difficult for Ralph to stay on the path and support Bob at the same time. Nevertheless, the three friends slowly made progress for the next two hours, until they were able to see the outlines of the camp in the distance. Following Anna's suggestion, they decided to stop for a few minutes to rest. Just as they sat down on the side of the path, however, they heard a loud rumble overhead. Bob looked up and...

2. THE ESCAPE (20 *mins.*)

It seemed very warm to Bill lying on the beach, with the noon sun burning into his skin. "This is the life," he thought. "I am never going to go back to that school again. It was just like a prison. I'm just glad nobody saw me as I slipped away. They will never be able to find me here." After resting for a bit, he got up to go for another swim. It was then that he saw them coming over the hill. Slowly he was able to recognize them by the way they walked. They were...

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **35** *mins.* **1** group
2 *hrs.* **35** *mins.* **4** groups

1. The workshop facilitator goes through the two steps in CLASSROOM PROCEDURES with the teachers as if they were a normal EFL class.

   TOTAL TIME REQUIRED: **40** *minutes*

2. The teachers are divided into small groups. Each group prepares one exercise based on textual completion.

   TOTAL TIME REQUIRED: **25** *minutes*

3. Each group selects one of its members to present each exercise to the entire group.

   TOTAL TIME REQUIRED: **20** *mins.* **1** group
   80 *mins.* **4** groups

4. A general discussion is held on the relative effectiveness of extended response exercises in the EFL classroom. Again, all suggestions for improvement are considered.

   TOTAL TIME REQUIRED: **10** *minutes*

COMMUNICATIVE EXERCISES

THE ABILITY TO COMMUNICATE SPONTANEOUSLY IN THE TARGET LANGUAGE REQUIRES THE speaker to concentrate almost exclusively on the content of the message being transmitted. Only when meaning, rather than form, becomes the focal point for speakers does actual communication between them take place. The exercises in this section are intended to focus learners' attention either on the activity, itself, or on its outcome.

In this handbook four major types of communicative exercises are presented based upon whether they are **PERSONAL (COGNITIVE)** or **SOCIAL (INTERACTIVE)** and **CLOSED** or **OPEN**. A **PERSONAL EXERCISE** is one that requires a learner to formulate responses to a fixed question or set of directions, not necessarily requiring consultation with others. A **SOCIAL EXERCISE**, on the other hand, requires verbal give and take for its completion. A **CLOSED EXERCISE** is one in which there is either one or a very limited number of correct answers to a problem or question that is posed. An **OPEN EXERCISE** is one in which there are many possible answers or solutions. **SOCIAL EXERCISES** may be further divided into **ONE WAY** or **TWO WAY** depending upon whether information comes from one member of a group or more than one member.

It should be stressed that communication exists on all proficiency levels except the very lowest. And although this manual places communicative exercises at the most advanced point on a scale that starts with manipulation, more simplified versions may be developed for use at lower proficiency levels.[1]

[1]This material is based on Norton (1981) and Long (1981).

I. PERSONAL (COGNITIVE) EXERCISES

PERSONAL (COGNITIVE) EXERCISES MAY BE COMPLETED BY AN INDIVIDUAL WITHOUT CONSULTING WITH others, although such consultation is not necessarily excluded. In this section **Personal Exercises** are represented by **Riddles** and **Self-Evaluation Exercises**.

A. RIDDLES (CLOSED)[5]

Riddles and problems require learners to analyze, compare, and evaluate different aspects of a situation. Riddle solving shifts the attention from form to content by focussing the students' energy on finding a solution. The enticement of finding a solution should minimize any inhibitions or worry about producing error free utterances and foster a genuine desire to communicate messages expeditiously in the target language.

CLASSROOM PROCEDURES

1. The teacher presents one riddle to the entire class. Each student spends a few minutes attempting to find the solution individually.
2. After no more than two or three minutes the class divides into groups to discuss possible solutions. Individuals within a group may have their own unique solution, which they can compare with the others. But each group should arrive at a single solution.
3. One student from a given group explains his her group's solution to the entire class. This solution is compared to the solution reached by other groups.

1. A SEQUENCE OF EVENTS

A woman goes to a store and buys a piece of cheese. Then she goes to a pet shop and buys a cat and a mouse. She has to bring the cat, the mouse and the cheese to her cat. However, she can only carry one thing at a time.

If she leaves the mouse alone with the cheese, the mouse will eat it. If she leaves the cat alone with the mouse, the cat will eat the mouse. The owner of the pet shop says he'll make sure nothing happens to anything she leaves in his shop while she is carrying her purchases to the car.

In what order does she have to transport the three items?

[5] More riddles may be found in Kral (1994).

2. A CASE OF IDENTIFICATION

A father was driving his daughter to school when their car crashed. The father was killed, and his daughter was badly injured. She was taken to the hospital immediately. When the girl was brought into the operating room, the surgeon took one look and said, "Oh! It's my daughter!"

What is the explanation for this?

3. A STRANGE RACE

Two men are to race on horseback to the gates of a city, ten miles away. The only thing is that the one whose horse comes in last wins the race.

The two men started the race the next day, each one riding as slowly as he could. After a while they decided that this would take practically forever, so they stopped at a friend's house along the way and explained their problem to him. He gave them two words of advice, which they followed the next morning. This time they each rode as fast as they could to the city gates. What was the advice that their friend gave them?

4. TO TELL THE TRUTH

There were two tribes living in two separate villages. The only difference between the tribes was that the member of the first tribe always told the truth and the members of the second tribe never told the truth. Otherwise they looked exactly alike and dressed alike.

One day an anthropologist was walking through the forest, when he came to a fork in the road. One of the paths led to the village of the truth tellers and one led to the liars. The anthropologist did not know which was which. Just then, however, he saw a villager coming from the forest, but he didn't know whether he was a truth teller or a liar. Yet he was able to go find out from the man which trail led to which village by asking him a simple question. What was the question?

5. THE HUNGRY DONKEY

A donkey was tied to a rope ten feet long and wanted to reach a basket of apples that was fifteen feet away. How did he do this?

6. CROSSING THE RIVER

A man, his wife and their two children had to cross a river. There was a boat that they could use, but there was a sign on it saying that it could not carry more than 100 pounds at a time. If the man and his wife each weighed 100 lbs. and the children each weighed fifty lbs., how did they manage to cross the river in the boat without overloading it?

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **1** group
1 *hr.* **15** *mins.* **4** groups

1. The facilitator conducts the exercises with the teachers according to the CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **30** *mins.* (**5** *mins.* **1 riddle**)

2. The teachers are arranged into small groups and each group tries to construct one riddle similar to those illustrated on pages 85-86.

   TOTAL TIME REQUIRED: **15** *minutes*

3. Each group selects one of its members to present the riddle solving exercise to the entire class.

   TOTAL TIME REQUIRED: **5** *mins.* **1** group
   20 *mins.* **4** groups

4. A general discussion is held on the effectiveness of these exercises and suggestions for possible improvement.

   TOTAL TIME REQUIRED: **10** *minutes*

B. SELF-EVALUATION (OPEN)

Speakers of a language are more highly motivated to discuss topics that are relevant or salient to them than those that are not. And one of the most salient topics that an individual can relate to is his/her own feelings. Classroom activities have been developed in recent years under the term, "**Awareness Exercises,**" that attempt to take advantage of personal relevance.[6] The **Self-Evaluation Exercises** presented here represent one type of **Awareness Exercise**. Further types will be found in later sections of this manual.

Awareness Exercises draw upon the learners' inner feelings and, in some instances, their desire to share these with others. In **Self-Evaluation Exercises** learners are confronted with situations and asked to express their reaction to them. In all cases the motivation for speaking is such that what is communicated is far more important than how it is done.

It should be noted that some individuals or cultures may place restrictions on discussing personal feelings openly. Teachers will have to use discretion in determining the extent to which they can profitably use these activities.

CLASSROOM PROCEDURES

1. Working in small groups, each student asks another member of the group one question from the list below. The person asked then answers YES or NO, giving a reason for the answer in each case.

2. These exercises can be expanded from simple self-evaluation to two-way, open social activities by using the answers as the basis for group discussion. Two suggestions are offered here. In **Exercises 1 and 2**, one person is selected as moderator in each group and asks each member of the group every question; then she/he tabulates the number of NO answers to each question as the basis for discussion within the group. In **Exercise 3** the moderator selects a limited number of responses as the basis for discussion.

EXERCISE 1.

Would you be frightened if:

1. your small child were very ill?
2. you had to live alone?
3. you woke up in the middle of a bad dream?
4. you had a dental appointment this afternoon?
5. you were being shot at?
6. your boss told you that you were going to lose your job?

[6] Several of the exercises in this section are modified versions of activities found in Moskowitz (1978).

7. you had to sleep in an old, deserted house?
8. you almost had a terrible accident when driving?
9. you were alone at home in the evening and suddenly you heard a loud noise in another room?
10. you were suddenly falling from a high building?

EXERCISE 2.

Would you be happy if:

1. you received a letter from an old friend?
2. you found a lost dog in front of your house?
3. you were invited to a football game?
4. school closed for two months?
5. you slept until 10:00 AM every day?
6. it snowed a lot next winter?
7. people greeted you on the street?
8. you had eight brothers and seven sisters?
9. you won the lottery, but it was a very small amount?
10. there were no exams for the rest of the year?

EXERCISE 3.

How would you feel if:

1. you were just starting your final exams?
2. your mother just came home from a trip?
3. you did not do a job you had promised someone you would do?
4. a policeman stopped you on the street and you didn't know why?
5. your best friend asked you to help her prepare for an exam?
6. you were going to retire from your job soon?
7. you received an award for your excellent work in school?
8. you were stealing jewelry from a house?
9. all your relatives came for a visit at once?
10. your brother married your best friend?

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **2** *hrs.* **1** group
3 *hrs.* **4** groups

1. The facilitator conducts the three exercises above with the teachers, following the directions given in CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **60** *mins.* (**20** *mins.* each exercise)

2. The teachers are arranged into small groups and each group constructs an exercise with similar questions.

   TOTAL TIME REQUIRED: **30** *minutes*

3. One teacher from each group presents the new exercise to all the teachers as was done with the original list.

   TOTAL TIME REQUIRED: **20** *mins.* **1** group
   80 *mins.* **4** groups

4. A general discussion is held on the applicability of this type of exercise to the EFL classroom. Suggestions for modifications or improvements should be made.

   TOTAL TIME REQUIRED: **10** *minutes*

II. SOCIAL (INTERACTIVE) EXERCISES

SOCIAL EXERCISES REQUIRE VERBAL EXCHANGE AND MAY TAKE THE FORM OF ONE-WAY AND TWO-WAY TASKS. In the **former,** one person directs the exercise and has certain information which must be elicited either by a single student or a group. In a **two-way task,** each member of a group possesses a bit of information which must be shared among all members of the group in order to complete the task or solve the problem. In all cases the students' concentration is on the meaning of the message rather than its expression. The two exercise types presented here are INFORMATION GATHERING and COOPERATIVE LEARNING.

A. INFORMATION GATHERING (ONE WAY)

INFORMATION GATHERING EXERCISES call for students to solicit responses from each other. Two types are presented in this manual, INFORMATION GAMES, which are one-way and closed, and PERSONAL ASSESSMENT INTERVIEWS, which are one-way and open.

1. INFORMATION GAMES (CLOSED)

In these games the class as a group attempts to solicit information from one of its members by asking questions. The only questions that may be asked are those that can be answered by ***Yes*** or ***No***. A limit is placed either on the number of questions permitted or on the time allowed. The purpose in each case is to discover whatever it is that the student under interrogation is thinking of. The nature of these activities induce the entire class to concentrate on gathering as much information in the target language as quickly as possible by using the target language.

Games strongly engage the students by appealing to their desire to win. If presented properly, these exercises should induce the class to use the target language with few or no inhibitions.

Twenty Questions

One student from the class is selected, who thinks of a specific person, place, or thing that must be guessed by the rest of the class. The class is allowed to ask twenty Yes-No questions. The teacher keeps track of how many questions have been asked. If the item is not discovered in twenty questions, the student wins, and another students starts the game over again.

What's My Line?

One student thinks of a certain profession. The class tries to determine what this is by asking Yes-No questions. Questions may be asked of the student until twenty NO answers have been given. Again, the teacher keeps score. If the class has not guessed the correct profession within the established limits, the student wins and another student starts the game over again.

Who Am I?

This game is the same as the one above, except that the student under interrogation thinks of a famous person, living or dead instead of a profession.

Help Me Find Out Who I Am

For this variation on **"Who Am I?"** the teacher supplies adhesive tape. Each member of the class thinks of a famous person, living or dead, and writes this name on a piece of paper. He or she then attaches this piece of paper to a neighbor's back with the tape. All class members then circulate throughout the class asking their classmates yes/no questions concerning their "new identity" (*i.e.* "Am I male? Am I alive? Am I a singer? etc.) until they have guessed the name. There is no limit on the number of questions each person may ask, but the entire activity should have a time limit of 15-20 minutes.

TOTAL TIME REQUIRED: **2** *hrs.* **1** group
3 *hrs.* **4** groups

1. The facilitator conducts the four games according to the rules as if teaching an EFL class.
   TOTAL TIME REQUIRED: **80** *mins.* (**20** *mins.* each game)

2. Since the rules of the games have been established, there is no need for extensive group work to construct "new" activities. However, the class is split into groups, each of which prepares two of the above games for presentation to the entire class. For each game one item is chosen as the "answer" to be discovered, one person is designated to answer questions from the class, and one person is selected as the moderator of the game.
   TOTAL TIME REQUIRED: **10** *minutes*

3. The entire class reconvenes and the moderators and respondents designated by each group conduct one game each with the class.
   TOTAL TIME REQUIRED: **20** *mins.* **1** group
   80 *mins.* **4** groups

4. A general discussion is held to review the effectiveness of the games presented, to evaluate the performances of respondent and moderators, and to suggest improvements and/or variations.
   TOTAL TIME REQUIRED: **10** *minutes*

2. PERSONAL ASSESSMENT INTERVIEWS (OPEN)

These activities are another example of **Awareness Exercises** presented above under SELF-EVALUATION, the major difference being that they are in the form of an interview. In each case the person interviewed is the only one who has the information needed.

CLASSROOM PROCEDURES

1. The students are arranged in pairs. One student in the pair asks the other the questions in the list below. Then the other person asks his or her partner the same questions.
2. When all the questions have been answered each student gives a brief summary to the class of what he she has learned about the person interviewed.

INTERVIEW No. 1.

1. Name one thing that you can do fairly well.
2. Is there one person in the world that you would like to meet some day?
3. How do you feel at this moment?
4. When do you feel best?
5. If you could wish for one thing, what would it be?
6. What is your strongest point?
7. When do you really feel proud of yourself?

INTERVIEW No. 2

1. What kind of people do you like?

2. What would you do if you had a lot of money to spend?

3. If you had your choice, what would you like to do in ten years?

4. What is the thing you like to do most?

5. Who do you most respect in the world?

6. What do you often like to imagine?

7. Why can a friend trust you?

INTERVIEW No. 3

1. During your next vacation where would you like to go?

2. What do you read first in the newspaper?

3. How do you like to spend your free time?

4. What kind of movies do you like most?

5. If you had two hours free after class today, what would you do?

6. What kind of books do you like to read?

7. What would you like to do on your next birthday?

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **2** *hrs.* **1** group
3 *hrs.* **4** groups

1. The workshop facilitator conducts the three exercises with the teachers, following the directions given in CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **60** *minutes* (**20** *mins.* each game)

2. The teachers are arranged into small groups. Each group composes three lists similar to those used here.

   TOTAL TIME REQUIRED: **30** *minutes*

3. One teacher from each group presents the newly prepared list to the entire class, dividing the class into pairs, and conducting the exercise according to the directions given in CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **20** *mins.* **1** group
   80 *mins.* **4** groups

4. Hold a general discussion on the relative effectiveness and weakness of this type of activity in the EFL classroom.

   TOTAL TIME REQUIRED: **10** *minutes*

B. COOPERATIVE LEARNING EXERCISES (TWO-WAY)

In **COOPERATIVE LEARNING ACTIVITIES** students within a group work together to solve a problem or complete a task, exchanging information among themselves in the target language. Each member's contribution is necessary in order to complete the task. The two types of cooperative learning presented here are **INFORMATION GAP ACTIVITIES**, which are **two-way** and **closed** and **GROUP EVALUATIONS**, which are **two-way** and either **closed** or **open**.

1. INFORMATION GAP ACTIVITIES (CLOSED)

Information gap activities, sometimes known as JIGSAW, are best conducted in a small group, each member of which has a bit of information concerning a picture or structure that the whole group is trying to put together. Each group's task is to build a whole picture by piecing together bits of information gathered from the group members. Information gap activities foster purposeful communication among group members, once again subordinating preoccupation with the form of utterances to the meaning of the message being transmitted.

Information gap activities are a very popular tool in the communicative classroom. Of the many types available, three are offered in this section. Teachers are encouraged to create a full range of these activities for their pedagogical repertoire.

WORD PUZZLES

CLASSROOM PROCEDURES

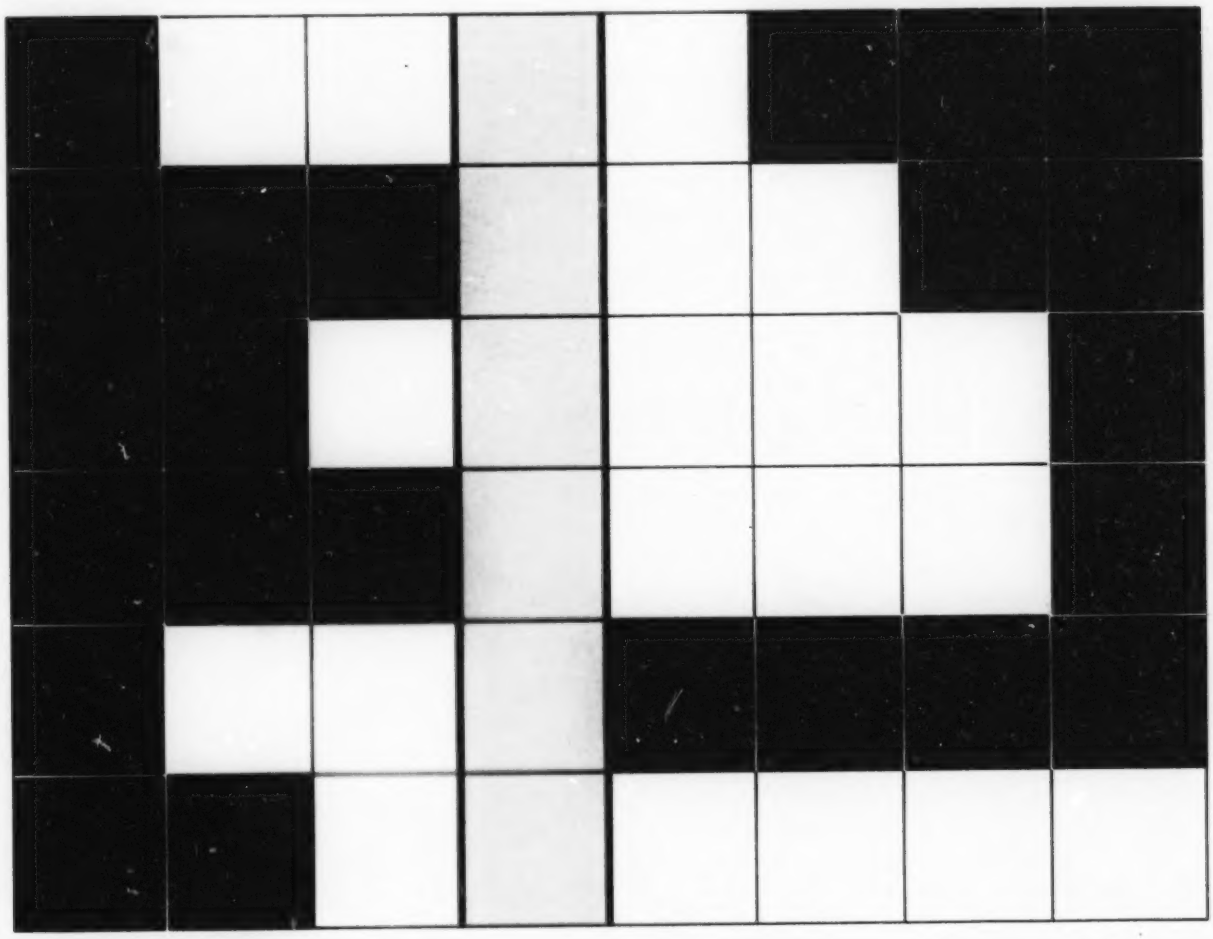
1. The class is divided into groups of three students each.
2. Each student is given a separate list of clues to help him/her solve the word puzzles below.
3. Each group is to solve the puzzles, item by item, using input that is shared among the three members.

NOTE: *The solution to each puzzle contains a* ***key word*** *which is spelled from top to bottom in the shaded column with thick margins.*

PUZZLE NO. 1

LIST 1	LIST 2	LIST 3
1. ends in "k"	**1.** you can open it.	**1.** you can read it
2. you can walk on it	**2.** it's in the house	**2.** it has a "u" in it
3. it can hold things	**3.** it has a "b" in it	**3.** you can eat at it
4. it has an "o" in it	**4.** you can write it	**4.** you can read it
5. you can burn it	**5.** it begins with "l"	**4.** you can chop it
6. you can study it	**6.** you learn from it	**6.** it begins with "l"

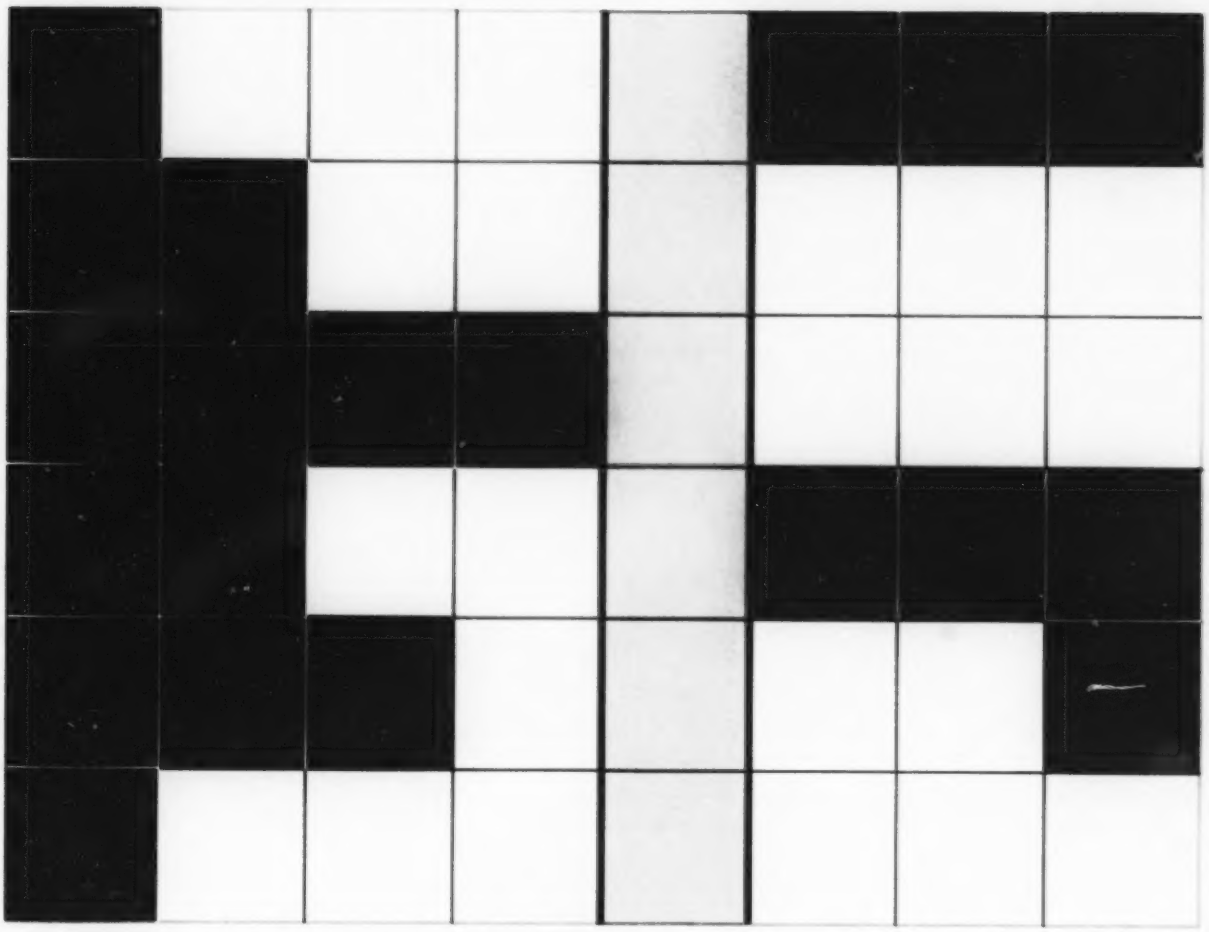
The key word is the name of a fruit.



PUZZLE NO. 2

LIST 1	LIST 2	LIST 3
1. ends in "m"	**1.** you can take it	**1.** you can pass it
2. it's wet	**2.** it has a "w" in it	**2.** it refreshes
3. you can take it	**3.** it's away from home	**3.** it ends in "p"
4. it begins with "a"	**4.** you can brush it up	**4.** it has been burned
5. it has eyes	**5.** it's at the top	**5.** it begins with "h"
6. it has two "r"s	**6.** it can flow quickly	**6.** it begins with "c"

The key word is a very close relative.



WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **1** group
1 *hr.* **30** *mins.* **4** groups

1. The facilitator presents the two word puzzles to the class for solution, following the instructions given in CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **20** *mins.* (**10** each puzzle)

2. The teachers are divided into small groups and each group composes one puzzle modelled on those used here.

   TOTAL TIME REQUIRED: **20** *minutes*

3. The groups exchange puzzles. Each group then solves the puzzle it received following the instructions provided.

   TOTAL TIME REQUIRED: **10** *mins.* **1** group
   40 *mins.* **4** groups

4. A general discussion is held on the relative effectiveness and weakness of this type of activity in the EFL classroom.

   TOTAL TIME REQUIRED: **10** *minutes*

MAKING AN ARRANGEMENT

CLASSROOM PROCEDURES

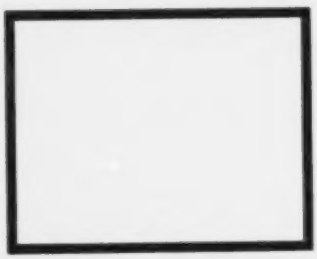
1. The teacher makes copies of the chart on the following page, complete with labels. Without showing the chart to the students, the teacher makes sure that they all understand which figures belong with which labels.

2. The class is divided into pairs. One student in each pair has a copy of the completed chart. The other student in the pair draws nine empty cells on a blank piece of paper. The object is for the second student to solicit information from the first, using the names of the figures. (e.g. Where does the square go?)

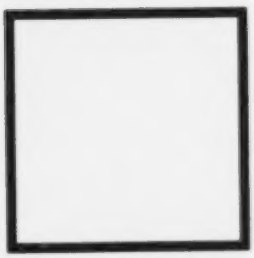
3. The student then draws the figure in the correct cell according to the directions s/he receives. In asking the questions the student should try to find out where a figure goes relative to another figure s/he has already drawn. (eg. Does the square go above, below, to the right of, etc. the circle?)

FIGURES

Rectangle

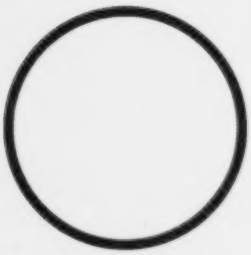


Square



Triangle

Circle



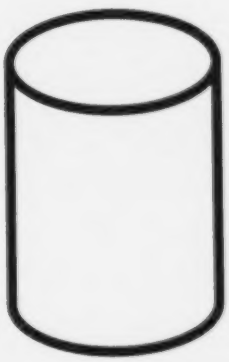
Hexagon

House

Cone

Star

Cylinder



TOTAL TIME REQUIRED: **1** *hr.* **1** group
1 *hr.* **45** *mins.* **4** groups

1. The facilitator conducts the activity with the teachers, following the instructions given in CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **15** *minutes*

2. The class is divided into small groups and each group composes a chart similar to the one used here, but with different figures.

   TOTAL TIME REQUIRED: **20** *minutes*

3. The groups exchange the new charts. One person in each group is selected to receive the chart and the other members of the group draw empty cells on a piece of paper. Each group then goes through the activity according to the instructions given for pair work, with two or three members asking the questions instead of one individual.

   TOTAL TIME REQUIRED: **15** *mins.* **1** group
   60 *mins.* **2** groups

4. A general discussion is held on the relative effectiveness and weakness of this type of activity in the EFL classroom.

   TOTAL TIME REQUIRED: **10** *minutes*

ESTABLISHING A SEQUENCE

CLASSROOM PROCEDURES

1. The students are divided into groups of three or four.
2. Each of the story fragments listed below is written on a separate piece of paper, and the slips of paper are distributed among group members so that each group receives a complete story. Each group member will have two or three slips.
3. Working together, each group must place the fragments in the proper sequence to reconstruct the story.

Story No. 1: WHICH LANGUAGE?

1. My friend suddenly realized that the boy was an American, too.
2. He stopped his car, and the boy got in.
3. Neither one of them attempted any conversation for some time.
4. Outside of this phrase he did not know any French at all.
5. They had been driving for more than an hour when the boy slowly asked, "Do you speak English?"
6. He had just left Arles and was proceeding towards Nice when he saw a young boy hitchhiking.
7. My friend said "Bonjour" and received a hesitant nod in reply.
8. A friend of mine had a funny experience driving in southern France last month.

Story No. 2: A SURPRISE ENCOUNTER

1. "Hi, Frank! How are you?" he said.
2. "Of course I do", lied Frank.
3. "I don't believe it", she said. "You must be Frank Mitchell."
4. Late yesterday afternoon, John ran into his old friend Frank.
5. Frank told her that he was, but that he didn't know who she was.
6. "She wasn't your teacher at all. She was mine. I guess she was a bit confused".
7. He proceeded to describe to his friend the strange experience he had.
8. Although he didn't recognize the person, she greeted him as an old friend.
9. "I guess I was, too,." admitted Frank.
10. He really didn't remember her at all. He just wanted to be polite.
11. "I'm fine now", said Frank, "but you should have seen what happened ten minutes ago.
12. "I'm not surprised that you didn't know her", said John.
13. "Why, I'm Miss Connell, your third grade teacher. Don't you remember me?"
14. It seems that just as he was leaving the library a complete stranger approached him.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **10** *mins.* **1** group
2 *hrs.* **10** *mins.* **4** groups

1. The workshop facilitator conducts the two activities with the teachers, following the instructions given in CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **20** *mins.* (**10** *mins.* each story)

2. The class is divided into small groups and each group composes a story, then puts the individual sentences on separate pieces of papers. One member of the group is selected to conduct the activity with the entire class.

   TOTAL TIME REQUIRED: **20** *minutes*

3. The designated group member conducts the activity with the entire class according to the directions given in CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **20** *mins.* **1** group
   80 *mins.* **4** groups

4. A general discussion is held on the relative effectiveness and weakness of this type of activity in the EFL classroom.

   TOTAL TIME REQUIRED: **10** *minutes*

2. GROUP EVALUATIONS (CLOSED AND OPEN)

The exercises presented in this section involve the gathering and evaluation of personal data by a group and are based upon what is generally known as *the affective model*. The term, "affective", describes an approach to classroom work which takes into consideration extra-linguistic parameters, such as classroom atmosphere, interest of the students in the material and the general psychological state of the learners, which can have such a positive or negative effect on the learning process.

Clearly tied in with the affective model is the *humanistic approach* to learning, which stresses the positive side of the process. For EFL teaching the basic humanistic premise is that competence in oral communication is best achieved through interaction in a friendly, relaxed atmosphere[7]. It is the teacher's task to establish a positive classroom ambience and rapport among the learners, encouraging them to express personal feelings openly and without inhibitions in the target language. By avoiding what is negative, it is felt that communication should be more appealing and easier, leading to a speedier development of oral skills.

As was the case with Self-Evaluating Exercises the appropriateness of humanistic activities will depend upon the cultural background of the learners. Ultimately the teacher will have to use discretion in utilizing such "personalized" techniques to avoid possible embarrassment among class members."

[7] For further explanation and more exercises teachers are again referred to Moskowitz (1978).

CLASS SURVEY AND TABULATION (CLOSED)

The two surveys presented here illustrate two specific goals of humanistic activities. The first "breaks the ice" in a new class by providing each student with the opportunity of getting to know his or her classmates. The second encourages members of the class to express their own opinions and wishes concerning themselves to others in small group discussions.

CLASSROOM PROCEDURES

1. The teacher prepares copies of the list for each of the surveys below and distributes them to each member of the class.

2. Using one of the survey lists, the students get up from their seats. Selecting one person at a time, each student interviews a classmate by asking questions from the list, such as "Do you exercise a lot?". The person interviewed must give a complete answer, such as "No, I don't exercise a lot." or "Yes, I exercise a lot."

3. Each student keeps asking questions of the same classmate until a YES answer is given. Then that person's name is written after the question on the list and the student then moves to someone else with questions that have not yet been answered affirmatively. The new person is questioned until a YES answer is given once again. Then the name is written down, and the student moves on to someone else using the same procedure.

4. These interviews continue until the teacher says that the time is up (e.g. after approximately ten minutes). The objective is to get as many YES answers as possible.

5. At the end of the allotted time, the teacher asks the class how many received YES answers to all of the questions. Moving down from 20, tabulate how many students received affirmative answers to a given number of questions. Recognize those students by name who had the highest number answered.

6. A short discussion is conducted with the class on the results of the interviews.

Sample:

Teacher: Which was the hardest question to have answered affirmatively?

Students: (e.g. No. 3) Who was born on Thursday?

Teacher: Was anyone born on Thursday?

Students: _____

Teacher: Who found someone who was born on Thursday?

Students: _____

Teacher: (To different individuals) Were you born on Thursday?

Students: _____

Survey No. 1:

SEARCH FOR SOMEONE WHO:

1. exercises a lot
2. owns a car
3. was born on Thursday
4. owns a pocket calculator
5. has visited two foreign countries
6. likes to swim
7. would like to be a doctor
8. plays a musical instrument
9. would go on a spaceship, if invited
10. has a brother and two uncles

Survey No. 2

Complete the following survey using the same CLASSROOM PROCEDURES as for Survey No. 1.

SEARCH FOR SOMEONE WHO:

1. went dancing last week
2. has lunch after 1:00 P.M. every day
3. loves cookies and cake
4. wants to change a habit
5. has visited his/her aunt in the past month
6. does not like to listen to the radio
7. knows names of three mountains
8. has eaten turtle soup
9. converses with plants and flowers
10. will have a birthday in the next two months

TOTAL TIME REQUIRED: **1** *hr.* **30** *mins.* **1** group
2 *hrs.* **30** *mins.* **4** groups

1. The teacher conducts the two surveys, following the directions given in CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **40** *minutes* (**20** *mins.* each survey)

2. The teachers form small groups. Each group composes one list of questions for interviews, similar to those presented here.

   TOTAL TIME REQUIRED: **20** *minutes*

3. One person, selected from each group, conducts the exercise with the entire class.

   TOTAL TIME REQUIRED: **20** *mins.* **1** group
   80 *mins.* **4** groups

4. A general discussion is held with the teachers on the merits and drawbacks of the exercises.

   TOTAL TIME REQUIRED: **10** *minutes*

Consensus No. 1: PROFESSIONS

CLASSROOM PROCEDURES

1. The class splits up into small groups and discusses the professions listed below. Each group must reach a consensus as to which are the five most important professions for society. Allowing about fifteen minutes, once a consensus has been reached, the five professions are ranked in order of importance: 1 to 5. Each group must be prepared to explain its choice and defend it before the entire class.

2. The class reconvenes. One student is selected to tabulate on the blackboard the number of times a profession was chosen as the most important, the second most important, and the third most important, etc. This is done by asking each group in turn for its figures. The over-all figures are then used as the basis for a general class discussion.

1. High School teacher
2. Engineer
3. Musician
4. Medical Doctor
5. Painter (Fine Arts)
6. Physicist
7. Politician
8. Philosopher
9. Chemist
10. Newspaper reporter

Consensus No. 2: LEISURE ACTIVITIES

CLASSROOM PROCEDURES

1. The class splits up into small groups and discusses the leisure activities listed below. Each group must reach a consensus as to which are the five leisure activities most beneficial to the individual. Allowing about fifteen minutes, once a consensus has been reached, then the five items must be ranked in order of importance: 1 to 5. Each group must be prepared to explain its choice and defend it before the entire class.

2. The class reconvenes. One student is selected to tabulate on the blackboard the number of times an activity was chosen as the most beneficial, the second most beneficial, the third most beneficial, etc. This is done by asking each group in turn for its figures. The over-all figures are then used as the basis for a general class discussion.

1. Going to a party
2. Reading a novel
3. Going for a walk
4. Talking with your best friend
5. Listening to music
6. Doing physical exercises
7. Studying
8. Going to a restaurant
9. Writing letters to your friends
10. Going to a movie

Consensus No. 3: VALUES AS OPTIONS

CLASSROOM PROCEDURES

1. The class splits up into small groups and discusses the personal, social, and moral values listed below. Each group must reach a consensus as to which are the five most important values. Allowing about fifteen minutes, once a consensus has been reached, then the five values must be ranked in order of importance: 1 to 5. Each group must be prepared to explain its choice and defend it before the entire class.

2. The class reconvenes. One student is selected to tabulate on the blackboard the number of times a value was chosen as the most important, the second most important, the third most important, etc. This is done by asking each group in turn for its figures. The overall figures are then used as the basis for a general class discussion.

1. Wealth
2. Religion
3. A good education
4. Peace in the world
5. Being in love
6. The family
7. Peace of mind
8. Standing up for your rights

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **2** *hrs.* **20** *mins.* **1** group
3 *hrs.* **20** *mins.* **4** groups

1. The facilitator conducts the three exercises above with the teachers, following the directions in CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **90** *minutes* (**30** *mins.* each)

2. The class is divided into small groups and each group constructs a similar exercise with a comparable list of options.

   TOTAL TIME REQUIRED: **20** *minutes*

3. One person from each group conducts the new exercise with the entire class according to the rules established above.

   TOTAL TIME REQUIRED: **20** *mins.* **1** group
   80 *mins.* **4** groups

4. A general discussion is held on the appropriateness of such an exercise for an EFL classroom. All suggestions for modification and improvement should be carefully considered.

   TOTAL TIME REQUIRED: **10** *minutes*

SUGGESTED SOLUTIONS TO EXERCISES IN CHAPTER III.

CONTROLLED EXERCISES

II. SCRAMBLED STRUCTURES

A. SCRAMBLED PHRASES

EXERCISE 1.

1. a large brown dog
2. the big old house
3. a very large square window
4. the wise old man (the old wise man)
5. their new jackets
6. some pretty flowers
7. a rather long red pole
8. a rather polite young lady
9. too many old cars
10. the rather difficult English lesson

EXERCISE 2.

1. take them some pictures
2. take some pictures to them
3. give me the newspaper
4. give it to me
5. tell a story to Mr. Black
6. send the book to him
7. sell them the house
8. tell Mr. Black a story
9. send him the book
10. sell the house to them

B. SCRAMBLED SENTENCES

EXERCISE 1. *(Statements)*

1. Mary came home late last night.
2. Before he graduated from the university, Peter had long dreamed of being a physicist.
3. Why are you leaving so soon?
4. The flight attendant took the cover off the tray before the plane took off.
5. They could not be heard because of the noise.
6. There are too many people in that small room.
7. The professor has a class at three o'clock in the afternoon on Monday. **or** The professor has a class on Monday at three o'clock in the afternoon.
8. William is going to write about his teacher in the test.
9. We should always be careful to express ourselves properly.

EXERCISE 2. *(Questions)*

1. What is your mother's name?
2. Who was at the party?
3. Why did she say that?
4. Is Jack leaving early tomorrow?
5. When did those large boxes arrive?
6. Has the teacher corrected the exams?
7. Why do they insist on going so early?
8. Will they be able to start on time?
9. How many guests do they think will come?
10. Why don't you ask your friends to come over tomorrow evening?

COMMUNICATIVE EXERCISES

I. PERSONAL (COGNITIVE) EXERCISES

A. RIDDLES

1. A SEQUENCE OF EVENTS

a. The woman first took the mouse to the car and returned to the store alone.

b. She then took the cheese to the car and brought the mouse back to the store.

c. Then she took the cat to the car, leaving it with the cheese.

d. Finally she took the mouse to the car and drove home.

The woman could also have taken the cat second and the cheese third.

2. A CASE OF IDENTIFICATION

The surgeon was the girl's mother.

3. A STRANGE RACE

Their friends advised them to exchange horses. That way they would both ride as fast as possible to insure that the horse they actually owned would come in second.

4. TO TELL THE TRUTH

The question was: "Which path goes to your village?" If the man is honest, he will point to the correct path to the truth tellers' village. If the man is a liar he will also point to the correct path to the truth tellers (**and not to his own village**).

5. THE HUNGRY DONKEY

He simply walked over to it. He was tied to the rope, but the rope wasn't tied to anything.

6. CROSSING THE RIVER

a. First the two children rowed across. One child stayed and the other rowed back to the parents.

b. Second, the mother rowed across alone and stayed. The child who was already there, rowed back again.

c. Third, the two children rowed across once again, and one stayed with the mother while the other rowed back again.

d. Then the father rowed to the other side alone, and the child who was there rowed back once again.

e. Finally the two children rowed to the other side together.

II. SOCIAL (INTERACTIVE) EXERCISES

B. COOPERATIVE LEARNING EXERCISES

1. Information Gap

WORD PUZZLES

SOLUTION TO PUZZLE NO. 1

1. BOOK
2. RUG
3. TABLE
4. NOTE
5. LOG
6. LESSON

KEY WORD: **ORANGE**

SOLUTION TO PUZZLE NO. 2

1. EXAM
2. SHOWER
3. TRIP
4. ASH
5. HEAD
6. CURRENT

KEY WORD: **MOTHER**

ESTABLISHING A SEQUENCE

Story No. 1 WHICH LANGUAGE?

A friend of mine had a funny experience driving in southern France last month. He had just left Arles and was proceeding towards Nice when he saw a young boy hitchhiking. He stopped his car, and the boy got in. My friend said "Bonjour" and received a hesitant nod in reply. Outside of this phrase he did not know any French at all. Neither one of them attempted any conversation for some time. They had been driving for more than an hour when the boy slowly asked, "Do you speak English?" My friend suddenly realized that the boy was an American, too.

Story No. 2 A SURPRISE ENCOUNTER

Late yesterday afternoon, John ran into his old friend Frank. "Hi, Frank! How are you?" he said. "I'm fine now", said Frank, "but you should have seen what happened ten minutes ago." He proceeded to describe to his friend the strange experience he had. It seems that just as he was leaving the library a complete stranger approached him. Although he didn't recognize the person, she greeted him as an old friend. "I don't believe it", she said. "You must be Frank Mitchell." Frank told her that he was, but that he didn't know who she was. "Why, I'm Miss Connell, your third grade teacher. Don't you remember me?" "Of course I do", lied Frank. He really didn't remember her at all. He just wanted to be polite. "I'm not surprised that you didn't know her", said John. "She wasn't your teacher at all. She was mine. I guess she was a bit confused". "I guess I was, too," admitted Frank.

Practice *to* Performance

PRONUNCIATION

CORRECT PRONUNCIATION OF THE TARGET LANGUAGE IS A SKILL THAT OCCUPIED a primary position within the audio-lingual framework but was relegated to the background when the emphasis shifted from a controlled to a more communicative approach to FL pedagogy. With the recent emergence of eclecticism, however, the need for pronunciation work is again coming to be recognized.

One recent approach to the new interest in pronunciation has been to distinguish between a "bottom-up" micro-level and a "top-down" macro-level. Generally speaking, the micro-level approach focuses on speech production, including possible modification of vowels, consonants, and their combinations as well as suprasegmentals such as stress, pitch and intonation. At the macro-level the focus is on speech performance in longer discourse, including such features as facility in vocabulary choice, grammar, and non-verbal behavior traits which contribute to general intelligibility and clarity.

In keeping with the macro/micro distinction, this chapter presents three different types of exercises for classroom practice: controlled, rehearsed and non-rehearsed. The first of these is best used in an introductory course in conjunction with an articulatory description of English sounds. The second type is appropriate for longer segments of speech that have been practiced before presentation in class. The third is also used in longer discourse, but without the help of previous preparation or assistance from the instructor.

The description of American English sounds which opens the chapter is limited to a single, generally accepted version of consonants, vowels, and intonation patterns. In order to be effective an instructor must be prepared to describe how sounds are produced physically, especially if students are not able to achieve an acceptable pronunciation by simple imitation.

This description of articulation is followed by a few techniques for practicing individual sounds and intonation phrases in the classroom, including imitation, recognition, and production. The second and third sections offer some suggestions and examples for practicing pronunciation in longer discourse. The general progression is from strict control to spontaneity.

The exercises in this chapter are models for mini-lessons or capsules, which may be introduced at various points in a course syllabus. If the textbook being used does not contain specific pronunciation lessons, these capsules will fill the gap. And if the text does contain a pronunciation component they can be used as reinforcements, at the teacher's discretion.

[1]Recent developments in teaching pronunciation are discussed in Morley (1991) and Wong (1986). Morley draws a distinction between imitative, rehearsed, and extemporaneous speaking practice which serves as the basis for the discussion in this chapter.

BEST COPY AVAILABLE

THE PHONETIC DESCRIPTION OF ENGLISH SOUNDS

ALTHOUGH THE FOLLOWING DESCRIPTION HAS BEEN MADE AS NON-TECHNICAL AS POSSIBLE WITH MANY DETAILS omitted, the picture presented is representative of a standard, acceptable version of American English. Some teachers will notice that certain phonetic symbols in this section differ from those that they are accustomed to. The system used in this manual is one of several that have appeared in various texts in linguistics and foreign language pedagogy and is not meant to indicate an inherent superiority of one over the other. For those teachers who feel more comfortable with the International Phonetic Alphabet, corresponding IPA symbols are listed in the charts below.

I. THE CONSONANT SYSTEM

	Biblabial	Labiodental	Alveolar	Palatal	Velar	Glottal
Stops (plosives)	p b		t d		k g	
Fricatives		f v	ɵ ð s z	š (ʃ) ž (ʒ)		h
Affricates				č (tʃ) ǰ (dʒ)		
Nasals	m		n	ŋ		
Lateral			l			
Retroflex				r		
Semivowels or Gildes	w			y (j)		

NOTE: *All but five of the above symbols are the same as in the International Phonetic Alphabet. In those five cases the IPA symbols are placed in parentheses, following the symbols used in this manual.*

Consonants are produced by modifying the flow of air from the lungs in various ways and to varying degrees. In most cases this is accomplished by at least two parts of the oral area, which give a certain shape to the air passage through their position in relation to each other. These parts are generally referred to as **articulators**, and the way in which they modify the flow of air to produce different consonants is termed the **manner of articulation**. In addition, some consonants are distinguished from each other by the presence or absence of vibration in the vocal cords, two elastic-like bands situated in the lower throat. These are known as **voiced** (b, d, g) or **voiceless** (p, t, k) consonants, respectively. The following consonants are grouped, first according to manner of articulation and secondly, by their articulators. Voiceless and voiced pairs are listed together in that order.

STOPS The air is cut off by pressing the articulators tightly together, then released very suddenly.

p b **Articulators:** Upper lip/Lower lip.

t d **Articulators:** Tip of tongue/Gum behind upper teeth.

k g **Articulators:** Back of tongue/Back of the roof of the mouth.

AFFRICATES The air is cut off by pressing the articulators tightly together, then released and forced through a narrow opening between the articulators.

č ǰ **Articulators:** Front part of tongue/ Palate.

FRICATIVES The air is forced through a narrow opening between the articulators.

f v **Articulators:** Lower lip/Upper teeth.

ɵ ð **Articulators:** Tip of tongue/Upper teeth.

s z **Articulators:** Tip of tongue/Gum behind upper teeth.

š ž **Articulators:** Front part of tongue/ Palate

h **Articulators:** None except the walls of the throat.

NASALS The air flows freely through the nose. The articulators are pressed together.

m **Articulators:** Upper lip/Lower lip.

n **Articulators:** Tip of tongue/Gum behind upper teeth.

ŋ **Articulators:** Back of tongue/Back of the roof of the mouth.

LATERAL The air flows freely through the mouth on both sides of the tongue.

l **Articulators:** Tip of tongue/Gum behind upper teeth.

RETROFLEX The air flows through the mouth.

r **Articulators:** The tongue is curved up and back in the mouth.

SEMIVOWELS The air flows through the mouth.

w **Articulators:** Both lips are rounded as if to pronounce the vowel sound of <u>shoe</u>.

y **Articulators:** The front of the tongue is drawn up against the palate as if to pronounce the vowel sound of <u>beat</u>.

NOTES: **1.** The following consonants are voiceless: p, t, k, f, θ, š, č. All other consonants and all vowels are voiced.

2. The consonants p, t, k, each have two varieties:

a. a strong puff of air appears when they occur at the beginning of a word or before a loud syllable;

b. no puff of air appears when they occur in other positions.

3. ŋ does not occur at the beginning of words in English.

II. THE VOWEL SYSTEM

The English vowel system is divided into simple vowels and diphthongs. All are produced with an uninterrupted flow of air through the oral cavity, the shape of which is modified by the position and/or movement of the tongue.

	Front	Central	Back
High	i		u
Mid.	e(ɛ)	ə	(ʌ)
Low	æ(a)	a	(ɑ) ɔ

SIMPLE VOWELS

There are two factors which are significant in producing simple vowels in American English: whether a certain part of the tongue is raised or lowered and which part of the tongue is involved. This is illustrated in the seven simple vowels as follows.

1. i as in sit

The front portion of the tongue is raised.

2. e as in set

The front portion of the tongue is lowered somewhat from the position for i.

3. æ as in sat

The front portion of the tongue is lowered considerably from the position for e.

4. ə as in nut

The central portion of the tongue is in the same middle position as the front part was for e.

5. a as in not

The central portion of the tongue is lowered considerably from the position for ə.

6. u as in bull

The back portion of the tongue is raised.

7. ɔ as in ball

The back portion of the tongue is lowered considerably from the position for u.

Final Front Component

iy (i:) ey (ei)	
ay	oy (oi) (ai)

Final Back Component

	uw (u:) ow (ou)
aw	(au)

NOTE: *Again, where the system used here differs from the International Phonetic Alphabet, the IPA symbols are placed in parentheses.*

DIPHTHONGS

Diphthongs are combinations of two vowels or vowel-like sounds. In English the major diphthongs are produced by placing the tongue in the position for producing a simple vowel, then moving to either a high front (i) or a high back (u) position. There are seven major diphthongs in American English.

1. iy as in seen

The tongue is in the position for i and the front moves even higher.

2. ey as in sane

The tongue is in the position for e and moves to a very high i position.

3. ay as in sign

The tongue is in the position for a and moves to a very high i position.

4. ɔy as in boil

The tongue is in the position for ɔ and moves to a very high i position.

5. uw as in shoe

The tongue is in the position for u and the back moves to an even higher position.

6. ow as in so

The tongue is in the position for o, with the back portion halfway between u, which is high and o, which is low. It is then raised to a very high u position.

7. aw as in how

The tongue is in the position for a and moves to a very high u position.

III. INTONATION

The treatment of intonation is somewhat cursory in this manual, since adequate coverage would require an amount of time more appropriate to a study of English structure ***per se*** than to a handbook on teaching methodology. However, teachers should be aware of intonation errors made by their students and correct them whenever appropriate. (*See* A WORD ON ERROR CORRECTION *at the end of this chapter.*)

Two of the most basic English patterns are described below along with the type of sentences they are used with. This will give the beginning teacher a general idea of how English intonation works. These two patterns used alone or in combination with other, slightly modified versions, account for the vast majority of English sentences.

The following terms and symbols are used in the description.

A. STRESS

Primary stress, symbolized by an acute accent mark (´), indicates the loudest syllable in a word and is often combined with a high pitch to produce the strongest syllable in short utterances or sentences.

There are two or three lesser degrees of stress in English which are not discussed further here.

B. PITCH

There are three degrees of relative pitch in English, symbolized here by "1" for the lowest, "3" for the highest, and "2" for the one in between. These numbers are used in combination with each other and with stress symbols to describe intonation phrases.

C. INTONATION PHRASES

As noted above, the two intonation patterns described here are used with the great majority of English sentences. In the examples given below, each pattern consists of three (usually) or two pitches and a single syllable with primary stress. In addition, one of two arrows, rising or falling, is used to indicate the type of ending for a given phrase. For further clarity a linear representation of each intonation contour is placed above the individual examples.

1. (2) 3 1

Used with statements, question word questions, and commands.

a. **STATEMENTS**:

James arrived yésterday.

Mary passed the exám.

b. **QUESTION WORD QUESTIONS**:

What are you dóing?

Who is that mán over there?

Why does she want to léave?

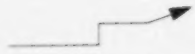
c. **COMMANDS:**

'Come 'here.'

'Eat your 'food.'

'Stop.'

'Run.'

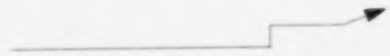


2. (2) 3 3

Used with yes-no questions.

YES-NO QUESTIONS

'Are they really 'pleased?'



'Did Harry enjoy that 'book?'

'Do you think that they will 'come?'

PLANNING THE LESSON

Each lesson should be strictly limited in time. A period of approximately ten minutes intensive work will be adequate for practicing one or two sounds from the target language.

A. The teacher should choose a pertinent sound for practice. This sound may be drawn from:

1. a pronunciation lesson in the textbook.

2. vocabulary items in a particular lesson, if there is no pronunciation lesson in the text.

3. the teacher's own lesson plan, constructed independently from the textbook.

Example: v- as in vane.

B. The teacher constructs a pronunciation lesson around this sound as follows:

1. Make a list of minimal pairs, that is a pair of words which differ in meaning and in no more than one sound. (i.e. ten den). These minimal pairs should contrast the sound to be practiced with another, similar sound.

Example: v b

At the Beginning of Words.

van	ban
vane	bane
vat	bat
veep	beep
very	berry

In the Middle of Words.

marveled	marbled
curving	curbing
lover	lubber
loaves	lobes
thieves	Thebes

At the End of Words.

suave	swab
dove	dub
rove	robe

NOTE: Minimal pairs may also consist of two sentences which differ only in one sound.

Example: You can use that table for the vase.

You can use that table for the base.

She is vying for the team.

She is buying for the team.

2. Make another list of words and/or sentences containing one or the other sound that is to be practiced. These should be common items not covered by the minimal pair list.

Example:		
	rabble	volt
	prevent	vest
	vote	bail
	best	vail

3. Prepare a short, non-technical explanation of how to pronounce each sound. This explanation should

a. show how the two sounds contrast;

Example: v is pronounced by placing the lower lip against the upper teeth and forcing the air through the narrow opening that is produced. It is voiced.

b is pronounced by closing the two lips tightly and suddenly releasing the air which has built up behind them. It is voiced, also.

b. draw upon the students' native language for comparison, if possible.

Example: English v in <u>venture</u> is pronounced as described above.

Spanish v in <u>veinte</u> 'twenty' is pronounced with the two lips drawn tightly together. It is closer to English b, and this contrast between the two should be carefully noted.

The problem involved in the particular lesson to be taught should be briefly explained, using such information as given above. Then the classroom procedures should be outlined for the students as follows.

TOTAL TIME REQUIRED: **20** *minutes*

A. DIFFERENTIATION

This is the first stage in the learning process. The assumption is that students have to be able to differentiate between two sounds when heard together before recognizing either in isolation.

Example:

The teacher says a minimal pair or an identical pair. The students are asked if the pairs are the same or different.

1. van ban

   OR

2. ban ban

B. RECOGNITION

The exercises at this stage attempt to train the students to recognize sounds when they are heard in isolation and not a member of a pair. Mastery of this skill should precede attempts to produce the sounds.

Example:

1. The teacher labels one sound "1" and the contrasting sound "2".

   (v = "1"; b = "2")

2. The teacher reads one or the other item of a minimal pair and the students are asked to say whether the item contains sound "1" or sound "2".

TEACHER	STUDENT
veep	1
rove	1

ban	2
dove	1
marbled	2

C. IMITATION

At this stage the student is expected to produce the sound with the assistance of the teacher, who provides a model for imitation. This exercise can be conducted either by having the students practice each item of a minimal pair separately or by having them practice lists of minimal pairs taken as units. The latter technique emphasizes the contrasts rather than the sounds taken individually. Whichever list is used, there are two steps at this stage as follows.

1. The teacher says a word or pair from the list.
2. The class repeats either chorally or individually.

D. PRODUCING THE CONTRAST

At this stage the students should be able to produce the principal sound or its contrast without relying on imitation of a model provided by the teacher. Again there are two steps.

1. The teacher says one item of a minimal pair.
2. The students give the contrasting item of the pair.

TEACHER	STUDENT
bane	vane
curving	curbing
beep	veep
suave	swab
thieves	Thebes
lubber	lover
bat	vat

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **30** *mins.* **1** group
2 *hrs.* **30** *mins.* **4** groups

1. The workshop facilitator goes through each of the four levels of pronunciation exercises (A - D) quickly with the teachers as if they constituted an EFL class.

   TOTAL TIME REQUIRED: **20** *minutes*

2. The teachers split up into small groups. Each group should prepare an exercise for each of the four stages. The first step is to construct a list of minimal pairs and minimal sentences as well as a mixed list. *(See model on p.134.)*

   TOTAL TIME REQUIRED: **40** *minutes*

3. One representative from each group presents a lesson or part of a lesson to the class as a whole.

   TOTAL TIME REQUIRED: **20** *mins.* **1** group
   80 *mins.* **4** groups

4. A discussion is conducted on the effectiveness of this type of activity in the EFL classroom. Suggestions for improvements should be made.

   TOTAL TIME REQUIRED: **10** *minutes*

The following list below is offered as an example. Teachers, however, should construct their own lists.

SOUNDS TO BE PRACTICED: / θ / / t /

At the Beginning of Words.

thank	tank
thick	tick
thorn	torn
three	tree
thrill	trill

In the Middle of Words.

ether	eater
oaths	oats
faiths	fates
fourths	forts
pithy	pity

At the End of Words.

bath	bat
faith	fate
both	boat

Minimal Sentences

It's a very good theme.
It's a very good team.
He was sorry about the deaths.
He was sorry about the debts.

Mixed List

tinner
wrath
thorn
mitts
dirt
sheaths
trust

CONTROLLED PRONUNCIATION EXERCISES REFOCUSED

One variation in the contrastive approach to teaching pronunciation is to draw the learners' attention away from the particular sound being practiced. This may be done by placing the problem sounds within the framework of structural exercises. In this case the focus of the activity is shifted to the grammatical structure or to the meaning of the sentences. For only when learners can correctly produce a given sound while actively concentrating on meaningful communication can they be said to have mastered that sound. Control of phonology must be automatic in the same way that control of grammatical structures must be.

Various techniques have been suggested for teaching pronunciation while shifting the focus to different problems. Several specific examples which serve as the basis for the discussion and exercises presented in this section can be found in Kral (1980).[2]

I. SIMPLE SUBSTITUTION EXERCISE AS A PRONUNCIATION ACTIVITY

CLASSROOM PROCEDURE

Students go through the exercise below making substitutions as called for. The teacher makes corrections and suggestions for improvement as necessary.

Problem Sounds: æ vs. e

Example:

Model Sentence:

Didn't he like the bet?

Substitutions:

bet, bat, letter, mass, latter, mess, trek, Fed, track, fad.

Total Time Required: **5** *minutes*

[2] Kral, Thomas. "Teaching Pronunciation (While Seeming to Be Doing Something Else)" *English Teaching Forum*, 18, 2.

II. RESPONSE EXERCISE AS A PRONUNCIATION ACTIVITY

CLASSROOM PROCEDURE

Students go through the exercise below making responses as called for. The teacher makes corrections and suggestions for improvement as necessary.

Problem Sounds: **S** vs. **Z** as 3rd pers. sing. pres. verb ending or plural ending of nouns.

Example:

Model Sentence:

Does Harry eat beans?

Response:

Yes, he eats (-**S**) beans (-**Z**).

Rule: -**S** occurs after voiceless sounds, except sibilants.
-**Z** occurs after voiced sounds, except sibilants.

Model Sentences:

1. Does Jack like sports?
2. Does Helen serve cookies after school?
3. Does Miss Bradley pick favorites in class?
4. Does Jim read poems to you?
5. Does Mr. Conrad sell magazines?
6. Does Bobby write letters to her?
7. Does Pat see her parents often?

TOTAL TIME REQUIRED: **5** *minutes*

III. DIALOGUE COMPOSITION AS A PRONUNCIATION ACTIVITY

CLASSROOM PROCEDURES

Students compose a dialogue from the key words given below, supplying any and all necessary forms. The teacher makes corrections and suggestions for improvement as necessary.

Problem Sounds: m, n, ŋ

Harry: / hi / party / the / goi**ng** / you and Pa**m** / the**m** / with / are / evenin**g** / this / to /

Ann: / no / thi**nk** / ho**me** / I'll / stay / I /

Harry: / parties / fu**n** / are / so**me** /

Ann: / are / so**me** / not / o**ne** / but / this/

Harry: / well / To**m** and Fra**n** / if / si**ng** / to reme**m**ber / be / will / it / so**me**thi**ng** /

TOTAL TIME REQUIRED: **10** *minutes*

TOTAL TIME REQUIRED: **1** *hr.* **10** *mins.* **1** group
2 *hrs.* **10** *mins.* **4** groups

1. The facilitator goes through the exercises with the teachers as if they were an EFL class and as if the focus of the three exercises were the grammatical point or dialogue completion described in each case. However, while the activity is proceeding, the facilitator carefully notes the pertinent pronunciation points and makes corrections as appropriate.

   TOTAL TIME REQUIRED: **20** *minutes*

2. The teachers form small groups and construct a simple grammar or dialogue completion exercise. The exercise should contain a single pronunciation point that their students typically have difficulty with.

   TOTAL TIME REQUIRED: **20** *minutes*

3. One person from each group presents the exercise to the class.

   TOTAL TIME REQUIRED: **20** *mins.* **1** group
   80 *mins.* **4** groups

4. A discussion is conducted on the advantages and appropriateness of this type of activity for the EFL classroom.

   TOTAL TIME REQUIRED: **10** *minutes*

REHEARSED PRONUNCIATION EXERCISES

THE PURPOSE OF A REHEARSED PRONUNCIATION EXERCISE IS TO HAVE THE LEARNERS PRACTICE SEGMENTS of connected speech at their leisure before presenting them in a classroom setting. During the presentation their performance is checked for accuracy by the teacher. Rehearsed pronunciation exercises are a good opportunity to practice different varieties or registers of English that are based upon social settings or occupations. Two of the most common registers of English are informal and formal.

EXERCISE 1: INFORMAL CONVERSATIONAL DIALOGUES

Informal dialogues give learners the opportunity to practice their pronunciation in the normal give-and-take of everyday conversation.

CLASSROOM PROCEDURES

1. The students are presented with a dialogue such as the one below for practice.
2. Before class they practice the dialogue aloud. It is not necessary to memorize it.
3. In class they present it aloud with other students.
4. The teacher makes notes while they are presenting, then corrects in detail, with repetitive practice as needed.

TOTAL TIME REQUIRED: **15** *minutes*

Sample Dialogue[1]

A. Hey! What's the rush?

B. The bank closes in half an hour and I need to cash a check.

A. I can lend you some money.

B. I need to cash a check because I'm going on a trip this weekend. Actually, I want to buy some traveler's checks.

A. Hmm. Can I help in any way?

B. You can drive me to the bank if you want to. My car's out of gas.

A. Yeah. Glad to. Let's go.

B. Wait just a minute. I have to get my checkbook out of the desk.

[1]Curry (1994) p. 51

EXERCISE 2: FORMAL PROSE

More formal prose gives learners the opportunity to practice more formal English in front of an audience, in this case, the class. The formal register is one that potential college students should be familiar with.

CLASSROOM PROCEDURES

1. The students are presented with a segment of prose such as the one below for practice.
2. Before class they practice reading the segment aloud.
3. In class they read it aloud before the class.
4. The teacher makes notes while they are presenting, then corrects the students in detail, with repetitive practice as necessary.

TOTAL TIME REQUIRED: **15** *minutes*

Sample Prose Segment[1]

His real name was Samuel Langhorne Clemens, but he is better known by his pen name, Mark Twain. One of the important figures in American literary history, Twain holds a unique position in American literature. He was not only a great writer; he was also a famous humorist, a spinner of yarns, a journalist who satirized the hypocrisy of man and society, and a novelist who used laughter to fight against the tyrannies that seek to take away man's freedom.

Born in Florida, Missouri, on November 30, 1835, the son of a storekeeper-lawyer father, Samuel Clemens was raised in Hannibal, Missouri, where his family had settled when he was four years old. Sam never finished elementary school but got his education chiefly in the school of experience and from his keen observation of people and events common to the sleepy frontier town located on the western bank of the Mississippi River.

Mark Twain left his mark upon American literature. The stories he told still delight millions of people around the world. What he wrote was full of the gusto of the West and the colorful life he had known intimately and recorded as a student of human nature and the common life. What he left as an added legacy is the inspiration of a man who rose above setbacks and tragedy to carry on, sustained by his indomitable spirit of creativity.

[1]Curry (1994) p. 51
[2]Kral (1995), p. 52

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **30** *mins.* **1** group
2 *hrs.* **30** *mins.* **4** groups

1. The workshop facilitator goes through the two exercises with the teachers as if they were a normal EFL class.

   TOTAL TIME REQUIRED: **30** *minutes*

2. The teachers form small groups and construct an informal dialogue and a formal prose passage similar to those above.

   TOTAL TIME REQUIRED: **30** *minutes*

3. One person from each group presents the exercise to the class.

   TOTAL TIME REQUIRED: **20** *mins.* **1** group
   80 *mins* **4** groups

4. A discussion is conducted with the class on the advantages and appropriateness of this type of activity for the EFL classroom.

   TOTAL TIME REQUIRED: **10** *minutes*

UNREHEARSED PRONUNCIATION EXERCISES

UNREHEARSED PRONUNCIATION ACTIVITIES AFFORD LEARNERS THE OPPORTUNITY TO DEMONSTRATE THEIR USE of the language in a fairly extemporaneous manner within the classroom setting. There are various ways of doing this, including having them sight read passages such as those of the previous section without having practiced them in advance.

The two activities described below are in the form of discussions.

EXERCISE 1: PANEL DISCUSSION WITH ASSIGNED TOPIC

CLASSROOM PROCEDURES

Preparation: The class is divided into small groups. Each group selects one member to be moderator of the discussion. The teacher assigns a topic, which each moderator reads to his/her group. In this case the topic is as follows. (**5** *mins.*)

All schools, including colleges and universities, should eliminate letter and numerical grades and just give students a simple Pass or Fail in each course.

After the topic has been introduced to all groups, the teacher selects one of the groups to hold the discussion while the rest of the class observes them.

Presentation: After the moderator reads the topic to the group, each member of the group states whether or not s/he agrees with the topic, along with reasons. To keep the discussion going, the moderator asks each individual member of the group questions on the topic. The idea is to get students to speak without resorting to notes. (**20** *mins.*)

Critique: The teacher and the rest of the class listen and make notes on the pronunciation of the group members, extending to the clarity and style of their presentation. When the discussion is finished (after about 20 minutes) the teacher and class make suggestions for improving the presentation. (**10** *mins.*)

Following this presentation other groups can be selected, depending on time available.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **30** *mins.* **1** group
3 *hrs.* **15** *mins.* **4** groups

1. The facilitator goes through the exercise above with the teachers as if they were an EFL class, following each step in the class procedures.
   TOTAL TIME REQUIRED: **35** *minutes*

2. The teachers form small groups and select at least four topics for discussion.
   TOTAL TIME REQUIRED: **10** *minutes*

3. One person from each group, acting as teacher, presents all topics to the class. S/he then arranges the class into small discussion groups, assigns one topic to each group and follows the class procedures for conducting the discussion.
   TOTAL TIME REQUIRED: **35** *mins.* **1** group
   140 *mins.* **4** groups

4. A discussion is conducted with the class on the advantages and appropriateness of this type of activity for the EFL classroom.
   TOTAL TIME REQUIRED: **10** *minutes*

EXERCISE 2: PANEL DISCUSSION WITHOUT ASSIGNED TOPIC

CLASSROOM PROCEDURES

Preparation: The class is divided into small groups. Each group selects one member to be a moderator of the discussion. The group decides on a topic for discussion. (**5** *mins.*)

After the topic has been introduced in each group, the teacher selects one of the groups to hold the discussion while the rest of the class observes them.

Presentation: The moderator reads the topic to the group. Then each member of the group states whether or not s/he agrees with the topic, along with reasons. To keep the discussion going, the moderator asks each individual member of the group questions on the topic. (**20** *mins.*)

Critique: The teacher and the rest of the class listen and make notes on the pronunciation of the group members, including the clarity and style of their presentation. When the discussion is finished the teacher and class make suggestions for improving the presentation. (**10** *mins.*)

Following this presentation other groups can be selected, depending on time available.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **30** *mins.* **1** group
3 *hrs.* **15** *mins.* **4** groups

1. The facilitator goes through the exercise above with the teachers as if they were an EFL class, following each step in the class procedures.
   TOTAL TIME REQUIRED: **35** *minutes*

2. The teachers form small groups and select at least four topics for discussion.
   TOTAL TIME REQUIRED: **10** *minutes*

3. One person from each group presents all topics to the class. S/he arranges the class into small discussion groups, assign one topic to each group and follows the class procedures for conducting the discussion.
   TOTAL TIME REQUIRED: **35** *mins.* **1** group
   140 *mins.* **4** groups

4. Conduct a discussion with the class on the advantages and appropriateness of this type of activity for the EFL classroom.
   TOTAL TIME REQUIRED: **10** *minutes*

A WORD ON ERROR CORRECTION

GENERALLY SPEAKING, WHEN LEARNERS ARE PARTICIPATING IN COMMUNICATIVE ACTIVITIES such as conversations, games, or group work, no corrections or interruptions should be allowed. Interrupting a student's attempt to express him-or herself in a meaningful way may well result in frustration. Teachers should always encourage learners to "get the language out." Mistakes that occur can be noted and discussed once the communicative exercise has been completed. If, however, students are engaged in pronunciation activities, they may and should be interrupted by the teacher to correct errors in pronunciation at strategic points during the activity.

Teaching pronunciation does not have to be limited to special lessons or activities such as presented in this chapter. Short unscheduled attempts to improve students' pronunciation may be made at various points throughout the course as necessary, in keeping with guidelines to correction mentioned above.

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